

Design Arts

1

Grants  
Recognition Program

The  
National Endowment  
for the Arts

A magazine encompassing:  
architecture, landscape architecture,  
urban design and planning,  
interior design, industrial design,  
graphic design, fashion design.

Supported by the  
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The legislation that led to the creation of the National Endowment for the Arts contains the vision of a firm commitment by the federal government to the fundamental value of the arts and the tremendous impact they can have on the quality of life for everyone. Our goal is to help create and sustain a climate in which the arts can flourish; and to do this through a system of support designed to integrate the arts into the agendas, concerns, and priorities of the private sector and state and local governments.

That legislation was adopted more than fifteen years ago. Since then, the growth of the arts in this country has been phenomenal. In all of the arts disciplines the Endowment has acted as a catalyst, a spark to show the potential of the arts and an incentive to draw private investment. Some of our most dramatic and exciting success stories have been in the design arts—architecture, landscape architecture, urban design and planning; industrial, graphic, interior, and fashion design. Over the

past thirteen years, through more than two thousand grants, the Endowment has invested more than \$23 million in good design: this publication—like a report to shareholders—highlights some of the dividends. It is one of the most significant initiatives undertaken by Design Arts Program Director Michael Pittas.

Design serves an important dual role in creating and sustaining this “climate in which the arts can flourish.” How we plan, adapt, or reuse our environment not only provides the setting and stage for that flourishing but also makes one of the most pervasive statements of our aesthetic values. Design is everywhere. In expression and in physical reality, design is that climate.

But there is more to it than that. The partnerships engendered by these grants—the spirit of unity they represent—are the most important results. They point the way to the future of funding for all the arts.

More than one hundred years ago, the German philosopher von Schelling likened architecture to “frozen music.” It is my hope that this publication will help people get a better sense of the harmonies, forms, motives, and even discords at work in our built environment; how they can be changed, and are being changed, and at how fast and urgent a tempo.

Livingston L. Biddle, Jr.  
Chairman  
National Endowment for the Arts

Volume 1, Number 1. The introduction of a new publication is an exciting moment.

*Design Arts*. A masthead, but more. An idea for broadening and deepening the professional and public understanding of all the design arts—architecture, landscape architecture, urban design and planning, interior design, industrial design, graphic design, fashion design—and how those arts relate to one another and are useful to society. Our intention: to inform you of the activities and accomplishments in the design arts by individual professionals, and public and private organizations.

For the past fifteen years, the design arts in the United States have been nurtured with little fanfare but to growing effect by the National Endowment for the Arts, within its Design Arts Program. We thought it fitting, therefore, to inaugurate *Design Arts* with a retrospective of the accomplishments achieved in those arts by the recipients of Arts Endowment grants during those fifteen years. To compile this first

issue, the Endowment asked the more than 2,000 grants recipients to submit the results of their work. The response was extensive. A panel of twelve design arts professionals reviewed the submissions, recommending more than 150 for publication as work that should be made known and available to other professionals and to the public. The Endowment is encouraging the continued and additional submission of completed work for future review and publication.

What has resulted from the panel's findings is a compendium of work, much of it previously unpublished and heretofore unknown. The work has been grouped into four sections: Public Education and Awareness; Urban Quality and the Arts; Professional Research; Heritage, Conservation, and Planning. Perhaps most exciting within these sections is the work that addresses special constituencies: children, the handicapped, the elderly. Toward facilitating the use of this compendium as a reference, we have included an index.

William Marlin, architecture critic for the *Christian Science Monitor* and former editor of *Architectural Record*, has written an introductory article that conveys an enthusiasm for our built environment tempered by a serious view toward the future that sets the tone for this issue. A chronological perspective is given to the grants presented herein by the closing interview with the Endowment's past and present Design Arts Program directors, whose personalities and program goals shaped this work.

In compiling our first issue of *Design Arts* as a retrospective of work undertaken in the design arts with the aid of grants from the Arts Endowment, we have found the offerings rich and varied. We hope you will find them useful as well. Future issues of *Design Arts* will be topic oriented; all will be focused to cut across the individual professional design disciplines and to address both the professional and the interested public. One issue each year will recognize outstanding Arts Endowment funded grants.

*Design Arts* is the inspiration of Arts Endowment Design Arts Program director Michael John Pittas, as part of his ongoing quest to find ways to increase the lay and professional public's awareness of and information about the design arts.

*To acknowledge by name all of the persons whose work contributed to the success of the grants we have published would fill another entire issue. We regret that we are able to acknowledge by name only those persons and organizations to whom grants were given or who participated directly in a professional capacity. The constraints of space have required us to exclude, either by name or reference, volunteers and additional funding sources and sponsoring groups. We hope that those readers desiring additional information will contact the grantees directly. An alphabetical listing of each grantee whose work is published has been provided at the back of this issue.*

*We are grateful for the Herculean efforts of Partners for Livable Places, especially their president, Robert McNulty, and associate director, Dori Jacobson, in solic-*

*iting and compiling the work of past Arts Endowment grantees and for organizing the panel reviews.*

*We wish to thank, as well, our guest publisher, the Cooper Union for the Advancement of Science and Art, and especially the Dean of the Art School, George Sadek, for making this publication a reality.*

Carol Uhl-Nordlinger

Frontispiece

*Section of an Opera House, circa 1850.  
Richard Morris Hunt, architect.  
Photography by John Tennant. Prints  
and Drawings Collection, The AIA  
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Some years ago, Norton Juster, an architect and author, wrote a book called *The Phantom Tollbooth*. It included a rather chilling conversation between two youths, Milo and Alec, who were visiting a city:

*There were great crowds of people rushing along with their heads down, and they all appeared to know exactly where they were going as they darted down the missing streets and in and out of the non-existent buildings.*

*"I don't see any city," Milo said softly.*

*"Neither do they," Alec answered, "but it hardly matters, for they don't miss it."*

*"It must be very difficult to live in a city you can't see," Milo insisted.*

*"Not at all, once you get used to it," Alec said. "But I'll explain how it happened. Many years ago, on this very spot, there was a beautiful city of fine houses and inviting spaces, and no one was ever in a hurry. The streets were full of wonderful things to see, and the people would often stop to look at them."*

*"Didn't they have any place to go?" asked Milo.*

*"To be sure," Alec continued, "but, as you know, the most important reason for going from one place to another is to see what's in between, and they took great pleasure in doing just that. Then, one day, someone discovered that if you walked as fast as possible and looked at nothing but your shoes, you would arrive at your destination much more quickly. Soon, everyone was doing it. They all rushed down the avenues and hurried along the boulevards, seeing nothing of the wonders and beauties of their city as they went. No one paid any attention to how things looked. And as they moved faster and faster, things grew uglier and uglier. And as things grew uglier, they moved faster. And at last a very strange thing began to happen. Because nobody cared, the city slowly began to disappear. Day by day, the buildings grew fainter; and the streets faded away, until it was entirely invisible. There was nothing to see at all."*

*"What did they do?"*

*"Nothing. They went right on living here in the houses they could no longer see and on the streets which had vanished, because nobody had noticed a thing. And that's the way they have lived to this day."*

*Milo reflected for a moment, then asked, "Hasn't anyone told them?"*

Until about fifteen years ago, not very many individuals, organizations, institutions, or government agencies had told them, and "them," as Juster clearly intended, is *us*.

Looking only at its shoes, pressing them hard against the accelerators of its cars, our society had allowed its communities to become badly scuffed. Older center-city neighborhoods, streets, and retail districts were being drained of revenue and resolve as the galumphing gas-fed sprawl of the suburbs edged farther and farther into the countryside.

As for the countryside, its towns and villages were being surrounded, and some pulverized altogether, by subdivisions, the frazzle-dazzle of long

commercial strips running through former farm land, and by the canned camaraderie of shopping centers.

So-called renewal programs for the center cities had no truck, politically, much less conceptually, with the idea of restoring and reusing older buildings, streets, and districts —no truck other than the kind in which the debris of our history and humanity was being hauled off. America had a housing policy to the extent that mortgage assistance was directed primarily toward suburbanization; it had a land-use policy to the extent that highway, freeway, and finally escapeway construction was massively financed.

America mislaid itself.

But the harrowing fate of becoming a society situated between and centered on indifferent places was not to be accepted without a defiantly creative struggle by many advocates of architectural quality, design excellence, and environmental order. The problem was (and remains) to con-

vince skeptical businessmen, politicians, and bureaucrats that quality, excellence, and order can work to better the economic chemistry of their communities overall.

Could Americans have their culture and even capitalize upon it? Could amenities, properly seeded, pay their way and pave the way for economic as well as cultural regeneration? There had to be proof. Over the years, too many well-intentioned dreamers had stubbed their utopias, almost as if they too had been walking along as fast as possible, looking at nothing but their shoes. J. B. Jackson, the cultural historian, has told us that good design begins with learning how to arrange your socks neatly in the dresser drawer. It is not something out the window, or off the wall; good design fits into the fabric of our lives, into what exists already, and informs and improves from that practical point.

#### The Concept of Livable Places

This is the point at which the concept and connotation of livable cities and towns find a place. Futuristic, astonishing, horizon-laden schemes for cities, looking as though they were built all at once a half a century or two centuries from now, are best left to artful simulators in Hollywood studios. Although architectural empires, with kings running them, have been built on paper in the twentieth century, they have finally cringed and crumbled before the reality that our physical environment has been built in pieces, stages, and usually over long periods of time. Our cities and towns will be made efficient and enchanting again—be made livable again—only when we realize that the smallest house and the shortest street are where a mature, truly practical culture looks for opportunities to restore and revitalize itself. Juster's invisible city was right in front of everybody's nose, and livable cities are right in front of ours.

#### The Emergence of Livability in the 1970s

The Design Arts Program of the National Endowment for the Arts, that Johnny Appleseed-style federal agency founded fifteen years ago, has been a key factor in trying to help America find itself again. Sprinkling its seed-money grants across varied urban, suburban, and rural terrain, it has yielded bumper crops of professional creativity, community participation, local investment, and a renewed concern for the public realm. In a period like our own, when there are also bumper crops of scarcity—energy, material resources, capital, confidence—the Design Arts Program has shown that a lot of things, including money, can grow on trees, and that they can indeed bloom in places where, until recently, there appeared to be only blight at the end of the tunnel.

Having directed its grants toward helping communities restitch their seams and edges and survey their options, in the mid-1970s, the Design Arts Program had gathered plenty of "intelligence" (on a budget that it takes to pay the cleaning ladies

at the CIA) that not only was a lot of latent livability lurking in America's cities, towns, and countryside, but also a lot of latent boosterism needing only a nudge.

At the same time, America was receiving its first real warnings about energy. We needed to get together for a serious huddle about how energy conservation should affect architectural design. Suddenly we noticed that buildings use more energy than all forms of vehicular transportation, so if we were going to be serious about the oncoming energy "crunch," buildings were going to have to be a serious policy issue. And, of course, our habits of sprawl and dispersal also had an important place on the agenda.

The preservation movement, once the pleasantly peripheral impulse of antiquarians and mansion owners, had by this time gained great force as a practical prod for reinstalling community character. It was now also found that buildings already in place are a form of energy expenditure

already in place: built-in conservation and built-in boons for contractors and laborers as well; for it takes quite a few more workers to restore and reuse an existing building than it does to build a new one of the same size.

The interest in preservation, which is now (it is safe to say) close to becoming a working ethic in this country, coalesced with an architect-staged revival of the stylistic, formal lessons of architectural history. Architects are even beginning to pay serious attention to relationships of scale, bulk, coloration, and texture between brand-new buildings and their older neighbors. According to this new breed, the "infillers," the best new buildings will stand in, not out; according to the students of history, the buildings' stylistic elements send out murmurs of courtship to older neighbors. The detritus of history, as well as the physical environment, is being sifted for every possible particle of genuine cultural and humanistic ore.

These movements of the 1970s seem to recall something Frank Lloyd Wright said forty years ago: "Exaggeration is not greatness, nor anything like it. Time was when it was one of the wonders of the world with us... It does seem as if the great simplicities may get a break." Wright was not speaking to the style of America's buildings; he was speaking to the scale, focus, and expressive purpose of America's social and economic values, years before events would force us to give "the great simplicities" a break.

In 1977, the Livable Cities grants program was launched by the Endowment. One hundred and fifty projects out of over a thousand applications received funds, totalling over \$2 million. The economic resonance of these projects proved that there is a place in government programs for the small amounts of money that can help localities define, refine, and then build upon their immediate, specific concerns through local initiative and investment.

For example, in Milwaukee, 145 acres in the middle of the city had been cleared for a freeway, leaving a six-mile-long seam between the cleared land and surrounding neighborhoods. The Park West Redevelopment Task Force, enlisting the insight and skills of the University of Wisconsin at Milwaukee, developed urban design proposals for the area in an effort to tie new development in with the neighborhoods. This was not only an investigation of visual and architectural alternatives but also a serious study of the mix of commercial, residential, and other uses to which the land could be put. Local residents, merchants, and public officials were much involved; the result was, in addition to spirited civic discussion, the creation of a farmer's market, two public parks, and the refinement of the urban design guidelines for use by private developers undertaking the area's revitalization. All this began with a \$25,000 Endowment grant.

Stimulating the public's awareness of the details as well as the overall

dimensions of the environment, the College of Architecture at the University of Nebraska, Lincoln, developed a Nebraska Capitol and Environs Plan, both to heighten awareness of the importance of the capitol building, Bertram Goodhue's towering masterpiece which is a physical and symbolic presence in this prairie city, and to guide planners in developing the streets and neighborhoods around the capitol, participating in getting them to see the value of maintaining height limitations.

On the other end of the scale of detail, the Municipal Art Society of New York zeroed in on two eyesores—the roll-down security gates along the storefronts on Fulton Street, and the Pershing Square Viaduct in front of Grand Central Terminal. Eyesores afflict many people by the thousands, day in and day out, being both highly visible and too ugly or badly maintained for people to really want to look. Fulton Street's bleak metallic gates were embellished with a mural, commissioned through



competition; the merchants along the street got plenty of ideas, designs, and desire to engage in longer term improvements. The Viaduct is being repainted by the city—now a more fitting appendage to the restoration of the ebullient Terminal.

As the number and resonance of these grants increased and the concept of “livable cities” gathered momentum, Congressman Henry S. Reuss held hearings calling attention to the value of small grants carefully targeted to help practical, level-headed design professionals address specific problems in particular places. The hearing called into question the chronically cumbersome character of the government’s more massive urban-oriented expenditures. Being flexible rather than rigid, motivational not prescriptive, and focused, “livable cities” was an efficient, affordable tool for leveraging the kind of energy, creativity, and financing that big government grants, by their very size, tend to forestall or supplant.

Then in 1978, the program, not without hesitation, was transferred to the Department of Housing and Urban Development’s Office of Neighborhoods, Voluntary Associations, and Consumer Protection. HUD, returning to Congress, was unsuccessful in securing the beefed-up budgeting of \$20 million, despite the supportive data and examples uncovered in the Reuss hearings.

### The On-going Quest for Livability

Livable cities, as a program, died, but its distinctive qualities have been incorporated into the Endowment’s newly established grant categories and the idea that livable places exist around us, if only we will see them. The momentum of the original Endowment program is still with us, as are the results and lessons of the projects it launched. Its record justifies a sharp rebuke to the kind of bureaucratic bungling that sometimes occurs when a successful program of an agency like the Endowment is coveted and commandeered by an agency like HUD. Least easy to live with, perhaps, is the thought that Congress, for all the noise it has made about doing more with less money, turned away a program that had and would have yielded so *much* more, and for comparatively little money. The Livable Cities grants produced hard results. There was nothing of the fun-and-games atmosphere for which government grantsmanship is frequently criticized, and the projects have, as intended, set other, larger wheels in motion.

But beyond the grants, themselves, what we started to notice, think about, and care for again—the 145-acre area in Milwaukee, the streets and spaces we laid out and then laid out flat to indifference—is that this country, as it becomes visionary enough to look clearly at what it has already built, can have a physical environment that will reflect and receive our most positive, constructive instincts. However long we have been in the process of breaking away from bleakness, it is encouraging to have reason to believe that the city Norton Juster depicted may yet be consigned to fiction.

*William Marlin is the architecture and urban-design critic for the Christian Science Monitor.*

## Grants Recognized 1965–1980

Fifteen years of grant awards and the beginning of a new decade form an appropriate moment for the Design Arts Program of the National Endowment for the Arts to take stock of its work by reviewing past grants, both to document the nature of the projects completed under a program that has shifted and greatly broadened its constituency over its lifetime and to commend and publicize those projects of particular merit.

To undertake the task of review, the Endowment convened its first Grants Recognition Panel in Washington in February of this year. Twelve professionals in various design arts fields convened for two days of intensive work, poring over the submitted documentation for fifteen years of completed grants at Meridian House, a handsome *maison privée* given over to public use. The panel's charge was to evaluate the final results or products of grants funded under The Design Arts Program of the Arts Endowment, submitted in response to an application

form mailed to all past grantees. Comprising the panel were Ellen Perry Berkeley, writer on architecture; Peter Blake, Chairman of the Department of Architecture and Planning, Catholic University; Michael Brill, Professor, School of Architecture and Environmental Design at the State University of New York at Buffalo and President, BOSTI; Henry Cobb, Partner, I. M. Pei and Partners; Sherrie Cutler, Vice-President of Ecodesign, Inc.; John Eberhard, Director of Architectural Research Associates, Bethesda, Maryland; Paul Friedberg, Principal, M. Paul Friedberg and Associates, and Director of the Urban Landscape Architectural Program, City College of New York; Doreen Nelson, Director, Center for City Building Education Programs; Rai Okamoto, Director of City Planning, San Francisco Department of City Planning; Richard Oliver, Curator of Contemporary Design, Cooper-Hewitt Museum of Design; Bernard Spring, President of the Boston Architectural Center; and John Zeisel, Research Associate at

MIT and Harvard University's Joint Center for Urban Affairs.

The nature of the panelists' evaluations and, based on the evaluations, their suggestions for future program directions bear recapitulation.

## The Grants Evaluation Process

The panelists divided into groups to review grants in four categories: Public Education and Awareness; Urban Quality and the Arts; Professional Research; and Heritage, Conservation, and Planning. In seeking a sufficiently common ground for comparing the many widely diverse projects, the panelists recognized the value implied by the original grant award and sought criteria that would accommodate the diversity.

The specificity and the extent to which a rigorous systematic approach to evaluation was used varied slightly among the four groups of reviewers. In general, panelists examined each project individually making note of why it was or was not favored. Some panels defined criteria before beginning their review; others let the criteria fall out of their review of projects one by one. For example, the Professional Research group established in advance the criteria of uniqueness, significance of the problem, its relevance to a particular public, and elegance of method. The Heritage, Conservation, and

Planning group undertook individual reviews of the projects first, then convened to discuss criteria and found they were in substantial agreement on both the criteria and choice of projects. Their primary criteria were best of a kind, effective implementation, and effectiveness of a project as a communications tool. All panelists relied heavily on their collective judgment and experience when common criteria and comparability remained elusive.

The diversity of approaches to evaluation reflected both the great variety of projects submitted and the evolution of the Endowment program during the last fifteen years. For example, the American Institute of Architects Foundation project resulting in the book *Learning from Las Vegas*<sup>1</sup> cannot easily be evaluated according to the same criteria as Professor Ralph Knowles's research on solar access and design without raising profoundly difficult questions of social relevancy or hierarchies of values. Nor are there equally applicable standards that would allow a

facile comparison between a successful experiment in the process of architectural design for the replacement of an historic theater<sup>2</sup> destroyed by fire and an elegant and comprehensive publication documenting a city's downtown architectural heritage.<sup>3</sup> Can an innovative version of the creative design process be compared with the systematic recordation of historical fact? Both projects belong to the same life spectrum of habitat, yet must be judged on their own qualities. The inevitable contrasts arose as well between projects originating in sophisticated urban centers of either coast and those submitted by relatively small, semi-rural communities. Although large cities were not penalized, the panelists expressed sympathy for smaller ones seeking to reward good projects in areas assumed less likely to participate. From a policy viewpoint, should a Cambridge, Massachusetts, project<sup>4</sup> be deemed any less successful than one in the Village of Williams Bay, Wisconsin,<sup>5</sup> because we expect more? Finally, to what extent, if at all, should social impacts

be a measure of success? Panelists' consciences were relieved to learn that the Savannah Landmark Rehabilitation project had successfully achieved its goal of preservation while enabling low-income tenants to remain residents in the historic environment. Nevertheless, several expressed concern that the ability of Endowment grants to leverage major physical changes should not produce social disruption and inappropriate change.

#### Future Program Directions

During the panelists' summary roundtable discussion of their findings in the four grants categories, several suggestions emerged for consideration in future funding and proposed direction. First, because the panelists were impressed with the vast amount of work represented by the grants, but which has largely remained inaccessible, they recommended finding ways to disseminate grants results more widely and the development of a computerized information file within the Endowment for public reference.

Second, the panelists suggested that the Design Arts Program clarify its goals in furthering research, perhaps giving highest priority to scholarly work that contributes substantially to a body of knowledge, and in which the researcher's commitment to the subject typically is total, as opposed to fostering "stamp collections" or documentation projects. If the Endowment chooses to sustain research, the panelists felt the program had to address the problem of how best to provide continuous

funding for the experimental, the innovative, and the unpredictable while continuing to support such projects as cultural facilities and urban design plans.

Third, the question was raised as to whether to strive for a balanced geographic distribution of grants. The great majority of grants awarded over these first fifteen years have been made on the East or West coast, or within one of the major metropolitan areas. Should the program undertake an affirmative effort to disperse grants more evenly?

Fourth, should the potential to leverage large results from small grants be considered in a grant award? The panelists noted, but did not particularly judge more favorably, those projects that had brought forth major public improvements, distinguished architecture, or seminal publications with grants of \$15,000 or less.

Finally, should the Endowment actively pursue a role as grant pro-

vider of last resort? The reality is that without Endowment funds the critical first steps of many projects might never occur. Municipal revenues are so scarce that foundation support is often the *only* resource available. Federal government patronage of design does not generally evoke a positive image, yet the public works programs of the depression years produced laudable design and the early 1960s saw a strong good design initiative in federally sponsored building. If the Endowment seeks such a role for the 1980s, it must resolve major policy and funding problems. Thus far, the dreaded imprimatur of federal, institutional design has been successfully avoided; the question is whether a program of greater magnitude can avoid it as well.

The work undertaken with these grants provides the tangible evidence that our government can use its power to foster the intangible activities of the design arts that enhance our habitat and those who live in it. As you look at the fifteen years of

work these projects represent, think of how much more there is to do and how important to society it is to do it.

1. Robert Venturi, Denise Scott Brown, Steven Izenour, MIT Press 1972, 1977.
2. Provincetown Playhouse on the Wharf, Inc. (Design Charrette for Provincetown).
3. *Splendid Survivors: San Francisco's Downtown Architectural Heritage*, California Living Books, 1979.
4. Cambridge Arts Council's Parklet Program to involve artists in the process of incorporating art into public spaces (Art in Cambridge Parks).
5. Village of Williams Bay, Wisconsin. An \$800,000 new lakefront park was built based on Endowment-funded studies to reroute a highway inland from the shore (A Lakefront Park).

# Public Education and Awareness





### Educating the Public to Design

Influencing what is built is not an easy task. The dynamics that shape our environment are vast and complex. The ever changing body of laws, the state of the economy, public altruism and private interests, objective functions and subjective tastes—all of these converge, and properly so, in the arena of environmental decisions. “Who built this place?” was asked by one of the Endowment grantees of their meeting place, Meridian House. Who indeed. How do we get a handle on it? We work, so hard, to win a space that is beautiful to look at, that is a lively and joyful experience to pass through, and that respects the measure and scale of the lives of the people that flow around and through it. While across the street another space appeared when we weren’t looking—bland, wasteful, deadening.

An educated public, demanding good design and beautiful surroundings, is a prerequisite for having a well-designed place. Sadly, most clients, private and corporate, do not demand the best; in fact, they often insist on the worst. This is not too surprising when you consider the dearth of available information and education about our visual and physical world. For the most part, we are exposed to ill-designed buildings and bad urban spaces that dull our perceptive senses and eliminate our powers of discrimination.

**Design quality:** How much will it cost? A perfectly good question, although perhaps more accurately phrased: How much will it cost us *not* to incorporate design? For we can see the answer to that question all around us as we look and reflect on how efficiently our transportation systems work, how well our products compete in the world market, and how successful we have been in creating truly livable environments. Through public education we must create a new alliance in the 1980s

among the other design professions and the public to urge, educate, and convince private citizens that there are profits by design.

The designer has a visual, social, economic, and physical impact on, and thus relationship to, the community in which he works. Our ability to promote more sensitive design rests in our ability to educate the public to this relationship, to insure that the public client is not forgotten. To do this job, design education must address certain fundamental needs: the need to inspire greater visual literacy among all sectors of society; the need to understand urban design as a public commodity, as something that affects each and every one of us regardless of our involvement or investment in the process; and the need to establish working channels of communication about design and its impact upon our everyday lives. In this context, the Endowment’s emphasis on and recognition of grants undertaken to educate the public and increase their awareness of design are critical.

### The Jury’s Challenge

In reviewing grants in the category of Public Education and Awareness, the jury had the difficult task of considering and balancing at least six important factors: timeliness, scale, media, audience, intent, and effectiveness. Furthermore, the jury had to consider the *passage* of time and with it our increased sophistication toward some of the design problems the grants undertook to solve.

**Timeliness.** It is a tribute to the success of many grants that their results have been so widely disseminated, so quickly that they are now ingrained in our environment to an extent that we may now have to struggle to remind ourselves of the innovation and brilliance they conveyed when first completed. The pioneering success of Educational Facilities Laboratories (EFL) in stirring a national movement to preserve and reuse railroad stations is a case in point. As a result of EFL’s research, publication, and public awareness efforts, railroad stations are no longer endangered and are recognized as a national treasure in federal transportation and heritage legislation.

*Scale.* The great richness and diversity found in the scale of the submissions is hinted at by the products of two successful grants: *The Social Life of Small Urban Spaces*, a remarkable volume and film produced by William H. Whyte under a grant to the National Recreation and Park Association, and Five New England Towns, Vision, Inc.'s implementation of design guidelines and zoning changes in towns throughout New England.

*Media.* At its most effective, public education recognizes our sensitivity to media in many forms. The jury enjoyed the creatively convincing efforts of Susan Jackson Keig's exhibition, *Two Shaker Villages*; Educational Futures, Inc.'s participatory design project in Grand Rapids, Michigan; and Marilyn Wood and the Celebrations Group's environmental performances combining dance, music, sculpture, film, and architecture.

*Audience.* While we will always value the universality of design and its

ability to cross barriers that other "languages" cannot, the importance of identifying one's audience in educational efforts is crucial. The success of Jersey City's *Risorgimento* stems from a careful delineation of its intended audience: an appeal to the cultural identity of neighborhood residents secured their participation in Jersey City's Italian Village renaissance.

*Intent.* To bemuse, to mobilize, and to educate are all objectives of public education and awareness. But to compare these intentions and their resultant products is difficult, at best. How does one compare the effectiveness of SITE's delightful exploration into the world of design fantasy in *Unbuilt America* and the scholarly documentation of Julia Morgan's architecture impressively produced in slides by Sara Holmes Boutelle?

*Effectiveness.* Finally, but always, one must judge whether a grant succeeded in its intended function. The ways we look at success may differ

with each undertaking. For example, the effectiveness of America the Beautiful Fund's seed grant program in environmental aesthetics can be measured either by the actual implementation of the efforts at community improvement or by the tremendous leveraging of private investments begun with these seed grants. Different again is Harvard University's career discovery program, successful not only when it convinces a budding architect, landscape architect, or planner to pursue a lifelong career in his or her chosen field, but also when it dissuades a prospective student from undertaking a course of study for which he or she is not suited.

In its review, the jury sought to acknowledge not only the effectiveness of the grants published herein, but, perhaps more importantly, the contributions of an ever expanding audience of design clients—those who have been on the receiving end of these good ideas and who have been inspired to enhance and improve the environments we all share.

*Robert McNulty was Assistant Director of the Architecture, Planning and Design Program under Bill N. Lacy. He is now President of Partners for Livable Places.*

*Panelists (from left to right in photograph) Peter Blake, Doreen Nelson, Richard Oliver.*



1

Learning from Las Vegas

In 1968, architect Robert Venturi and city planner Denise Scott Brown took their Yale architectural students to Las Vegas—not for a weekend of spring revels, but with the same reverence of purpose the American Academy in Rome reserves for studies of St. Peter’s Basilica—to learn from “the existing landscape.”

What followed that excursion and subsequent analysis at Yale was a book, funded through the American Institute of Architects by the National Endowment for the Arts. *Learning from Las Vegas*, published in 1972, disrupted the complacency of Modern architecture with the notion that architects could—*should*—study the current vernacular; that there was something to be learned from the vulgar and tasteless Las Vegas strip.

In a preface strongly resembling a manifesto, Venturi, Brown, and associate Steven Izenour assert, “We believe a careful documentation and analysis of [Las Vegas’s] physical form is as important to architects and

urbanists today as were the studies of medieval Europe and ancient Rome and Greece to earlier generations.” With the suggestion that students of architecture cross the street to study the supermarket and parking lot instead of crossing the ocean to view ancient Rome, Venturi and Brown challenged the appropriateness of the historical reference and symbolism in current use. “Learning from the existing landscape is a way of being revolutionary for an architect. Not the obvious way, which is to tear down Paris and begin again, as Le Corbusier suggested in the 1920’s, but another, more tolerant way; that is to question how we look at things.”

The first of the book’s three parts, entitled “A Significance for A & P Parking Lots, or Learning from Las Vegas,” provides the study model for seeing, with a detailed environmental analysis of The Strip—its casinos and roadsides and plaster nudes and fountains in a variety of scale, form, and material.



2

Part II, “Ugly and Ordinary Architecture, or the Decorated Shed,” explores the uses of symbolism both in Modern architecture and the current vernacular. The authors posit a contradiction between the image and substance of the symbolism in orthodox Modern architecture: “The symbolism of Modern architecture is usually functional, but when these functional elements work symbolically, they usually do not work functionally.” Venturi’s examples include using glass walls for western exposures, industrial clerestories for suburban high schools, mass-produced systems for underdeveloped countries, and elaborate hand-constructed wooden formwork to make patterns on concrete-sheathed buildings in high-cost labor economies. Venturi homes in on these elements not solely for their failure to function, but for their symbolic, rather than functional, importance to Modern architecture, which all the while refuses to acknowledge symbolism as a viable architectural element.

From a sophisticated indictment of Modern architecture for its theoretical contradictions and symbolic irrelevance to contemporary society and culture, Venturi, Brown, and Izenour proceed to argue for the design of simple buildings with strong symbolic applications having meaning to society rather than monuments to tastemakers that leave most of the built environment an unconsidered stepchild.

The last part of *Learning from Las Vegas* catalogues the authors’ own work by way of linking their theory to practice. In buildings such as Guild House, the Lieb beach house, and Fire Station No. 4, the architects/authors demonstrate their willingness to symbolize ordinary, popular culture by applying its symbols as decorative elements to simple boxes of conventional construction: ordinary doorknobs and windows, such as the oversized, double-hung windows of Guild House, that evoke the image of all windows commonly seen.



Reflecting on his polemic against Modern architecture's "prima-donna-on-the-landscape" approach, Venturi said, "After all, if you really had a city where every building was extraordinary—why, they'd really all be ordinary, wouldn't they?"\*

\*Interview with Paul Goldberger, *The New York Times Magazine*, October 17, 1971.

Grantee:  
American Institute of Architects Foundation, Philadelphia Office  
Project Directors:  
Robert Venturi, Denise Scott Brown, and Steven Izenour, Venturi and Rauch, Architects and Planners  
Participants:  
Stephen Estock, author/designer; Students in the Department of Architecture, Yale University, School of Art and Architecture

*Learning from Las Vegas*, published by MIT Press, 1972.

1, 2  
*The Las Vegas "Strip."* Photographs courtesy of Venturi and Rauch.

Richard Morris Hunt

Since 1977, the American Institute of Architects Foundation has administered a magnificent collection of architectural drawings and photographs that had never before been accessible for research. The Arts Endowment supported a one-year project to assess and inventory the collection, which had been stored improperly in wooden crates for years. Originally thought to have four thousand items, the Prints and Drawings Collection was found to contain more than twenty thousand photographs and drawings, among which were rare works attributable to such luminaries as William Thornton, Anni B. Young, Thomas Ustick Walter, Henry Bacon, and Richard Morris Hunt.

Additional sources of funding have enabled the project to continue. The arrangement, conservation, and storage of the collection as well as the publication of a guide are under way.

Grantee:  
The American Institute of Architects Foundation



1



2



3

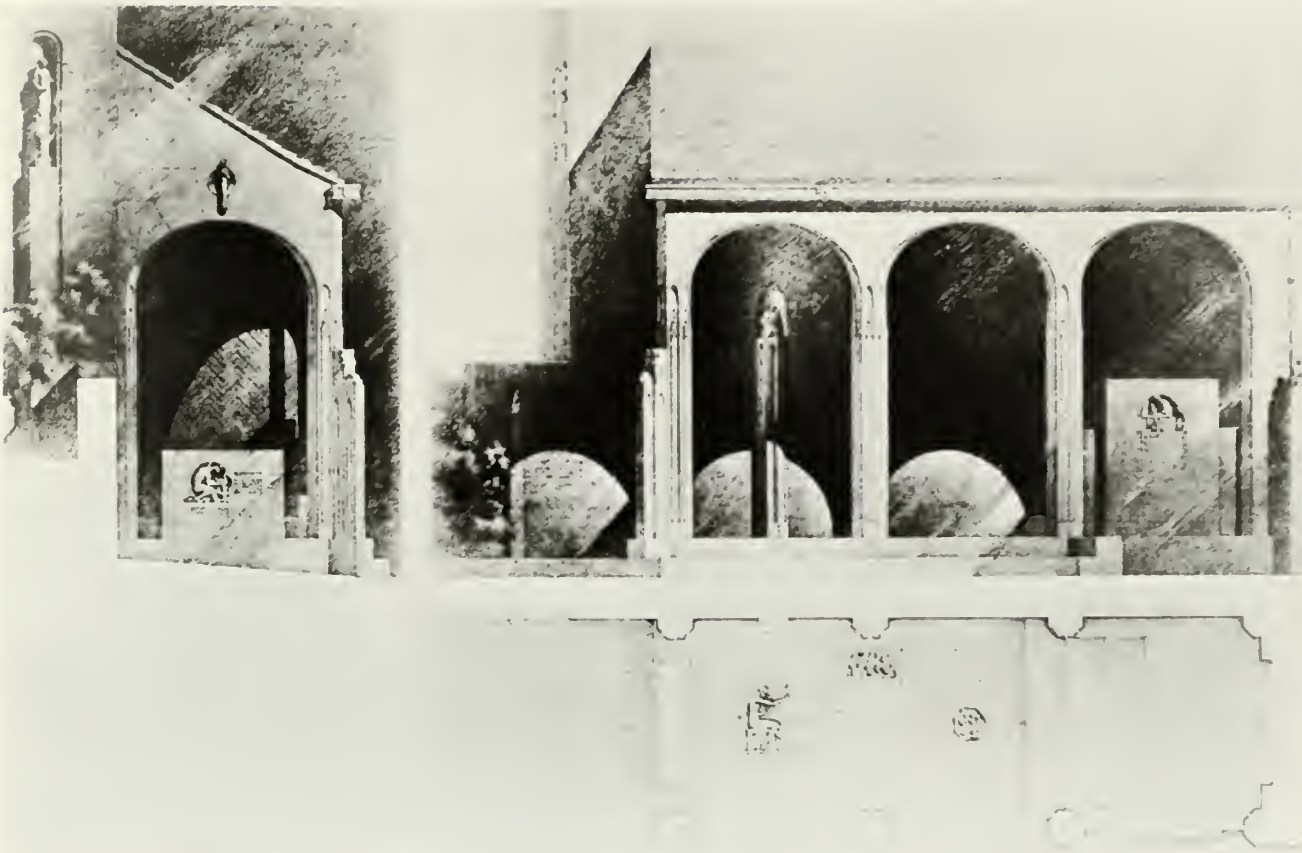
Project Director:  
Jeanne Butler Hodges, Executive Director, American Institute of Architects Foundation

Participants:  
Susan S. Ganelin, project archivist; Sherry C. Birk, inventory associate; Elizabeth Gill, inventory aide; volunteer student interns from American University

1  
*Lenox Library, east side of Fifth Avenue between 70th and 71st Streets, New York, New York, 1870–77.*

2  
*Proposal for the Union League Club, New York, New York, 1867.*

3  
*William Borden House, Lake Shore Drive at Bellevue Place, Chicago, Illinois, 1884–89. Photographs by J. Michael Kanouff. Prints and Drawings Collection, The AIA Foundation.*



1

Two Hundred Years of American Architectural Drawing

“Architectural drawing is the stepchild of the arts. After seeing the exhibition of ‘Two Hundred Years of American Architectural Drawing’ I have been wondering why the subject has always had a kind of second-class status.” Thus wrote Ada Louise Huxtable after this traveling exhibition opened at the Cooper-Hewitt Museum in New York in 1977. From New York, the exhibition traveled to Jacksonville, Florida, The Art Institute of Chicago, and the Amon Carter Museum in Fort Worth. Both the exhibition and the book, *Two Hundred Years of American Architectural Drawing*, organized jointly by The Architectural League of New York and The American Federation of the Arts, and funded in part by the Arts Endowment, awakened the interest of architects and the public at large to the value of architectural drawings as art and as records of our architectural heritage.

*Two Hundred Years of American Architectural Drawing* elegantly traces the history of American architecture through the drawings of eighty-five

distinguished American architects. Published by the Whitney Library of Design, the book is organized in two sections. The first is an introductory essay by David Gebhard, “Drawings and Intent in American Architecture,” which outlines the history of architectural drawing in the United States and describes the character of architectural drawings and their relationships to built works. The second part of the book presents the exhibition drawings in six chronological periods. Deborah Nevins, who was curator of the exhibition together with David Gebhard, discusses these drawings in the context of the individual architect’s career. Viewed in this way, the drawings appear not only as beautiful objects, but as expressions of the time and forces that shaped them.

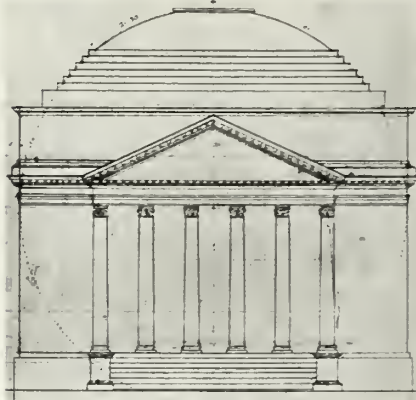
The extraordinary collection of drawings shows the marked individuality of each architect’s sensibility. Gathering the collection for the book and the accompanying exhibit was an arduous task. No central repository or complete index of architect-

tural drawings exists in the United States. Some few collections are notable for their breadth, quality, and documentation; however, much of the material remains scattered in diverse public and private collections across the country. In addition, the careers and work of many architects in the eighteenth, nineteenth, and even twentieth century are obscure. If these conditions made the work of preparing the book and exhibition exacting, they also made it a major art historical undertaking.

Architects documented by this collection include Charles Bullfinch, Thomas Jefferson, and John Trumbull for the period 1776–1819; James Dakin, William Strickland, Richard Upjohn, Calvert Vaux, and Thomas U. Walter (1820–1861); Frank Furness, Richard Morris Hunt, and Henry Hobson Richardson (1862–1889); Ralph Adams Cram, Cass Gilbert, Marion Mahony, and Louis Henry Sullivan (1890–1919); Richard J. Neutra, Eliel Saarinen, Ludwig Mies van der Rohe, and Frank Lloyd Wright (1920–1944);



2



3

Romaldo Giurgola, Bruce Goff, Louis I. Kahn, Paul Rudolph, and Robert Venturi (1945–1976).

Grantee:  
The Architectural League of New York  
Project Directors:  
David Gebhard and Deborah Nevins, curators and catalogue authors  
Participants:  
Massimo Vignelli, catalogue design

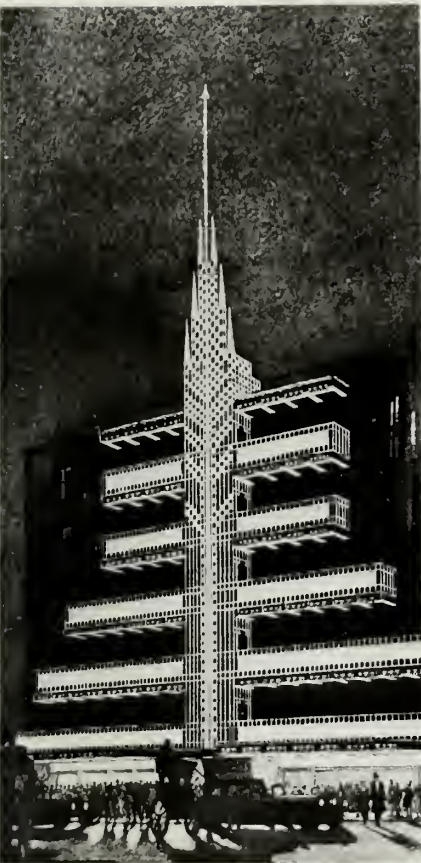
*Two Hundred Years of American Architectural Drawing*, published by the Whitney Library of Design, 1977.

1  
*Eliel Saarinen’s elevations and floor plan for Cranbrook Academy, Bloomfield Hills, Michigan.*

2  
*Ink and colored wash elevation for the Bank of Louisville, Kentucky, by James H. Dakin, 1834–1837.*

3  
*Rotunda, the University of Virginia. Thomas Jefferson’s elevation, probably 1821. Photographs courtesy of The American Federation of the Arts.*

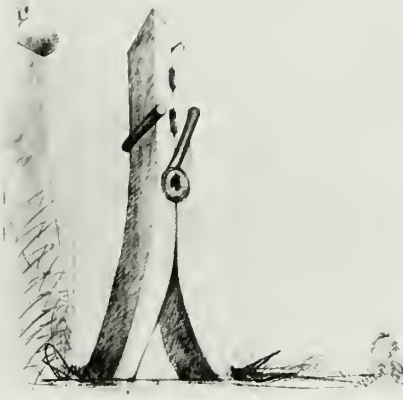




1



2



3

# On Site

Every once in a while someone does something so simple, so obvious, and so right that the rest of us are left wondering, “Why hasn’t anyone (me, for example) done that before?” A classic example is the book *Unbuilt America: Forgotten Architecture in the United States from Thomas Jefferson to the Space Age*. Conceived and edited by SITE, Inc.’s (Sculpture in the Environment) Alison Sky and Michelle Stone (with an introduction by George R. Collins), it considers architecture in America from the fresh and thought-provoking perspective of designs for real buildings that, for one reason or another, were never built. The result is a genuinely original contribution to the history of architecture and an inspiring and insightful collection of ideas.

From an historical point of view alone, *Unbuilt America* is a veritable treasure, documenting many heretofore unpublished designs (including those of the U.S. Centennial and Bicentennial competitions). It presents works by students and unknown professionals, as well as by

architects regarded as geniuses in the field. Among them: Thomas Jefferson’s competition design for a President’s House in Washington, D.C.; Adolf Loos’s submission to the Chicago Tribune Tower competition, and Claes Oldenburg’s “late submission” for the same contest; Raymond Hood’s Central Methodist Episcopal Church for Ohio; Julia Morgan’s Wynton for the Hearsts; Henry Hobson Richardson’s Castle Hill (R.I.) Lighthouse; Frank Lloyd Wright’s Mile-high Skyscraper (the “Illinois”); and Lloyd Wright’s design for a twentieth century metropolitan Catholic cathedral. The book is a delightful and titillating dream-journey through the realm of what might have been.

*Unbuilt America* is only part of the achievements of Sky and Stone, because it is actually number seven in the *On Site* series. An ambitious publication, *On Site* strives to present material that will bridge the gap between architecture and the environmental and fine arts and to serve as an interdisciplinary catalyst. Con-

sistent with these ends, it explores problems to every depth—technical, sociological, and political as well as artistic. *On Site*, in one reviewer’s words, “is encouraging architects to think” again.

Grantee:  
SITE, Inc.  
Project Directors:  
Alison Sky and Michelle Stone  
Participants:  
James Wines, George R. Collins

*Unbuilt America*, published by McGraw-Hill, 1976.

1  
*The Reinhardt Theatre, 1928. A proposal by Joseph Urban for a theater in New York with the fire escapes pulled out as “a golden arabesque against the shining black of the facade.” Drawing courtesy of The American Architect, 1928.*

2  
*The Chicago Tribune Tower Competition. On June 10, 1922, coinciding with its seventy-fifth anniversary, the Chicago Tribune announced an international competition for the design of “the most*

*beautiful and distinctive office building in the world” to house this greatest of newspapers. Among the spectacular losing entries responding to this modest call was a skyscraper in the form of a Greek Doric column by Adolf Loos, who accompanied his drawing with the humble statement that “no pictorial representation is capable of rendering the effect of this column; the smooth burnished surface of the cube and the fluting of the column overwhelm the observer. It would create a surprise, a sensation, even in our modern and blasé times.” Drawing courtesy of the Tribune Company, Chicago.*

3  
*Responding in kind to the hyperbole, albeit at a distance of forty-five years, Claes Oldenburg proposed this late submission to the competition: the “spring” as well as the area between the legs of his clothespin tower would be a wind tunnel; the rod of the spring along the side of the building would be glassed in and contain a restaurant. Drawing courtesy of Claes Oldenburg.*



1

## Women in American Architecture

Women have traditionally shaped the domestic environment in their role as homemakers, yet their contributions as professional designers have rarely been documented.

*Women in American Architecture: An Historic and Contemporary Perspective*, published in 1977 by the Whitney Library of Design and sponsored by The Architectural League of New York, sets out to document and comment on those women and the work that was able to overcome the barriers of an elitist and medieval craft-oriented profession.

More than just a catalogue of the few American women architects able to gain entry and recognition in their profession, the book, and the traveling exhibition on which it was based, sets out to analyze the social milieu that relegated women to marginal roles in architecture and to the design of domestic space. As author Susana Torre asks in her introduction: "Why has the idea that women as architects are only suited to design domestic space been so prevalent in writings about women and architec-

ture for the past 100 years?... Why have there been no great women architects?" Her answer is a refusal merely to dust off and pull together the meagre works of those few women who did succeed in their profession in America; a refusal to offer up an exhibit that would enable critics and skeptics to reply that "There are no great women [architects] because women are incapable of greatness."\* Instead, the book and exhibit reply with discussions of the circumstances and structures that have limited and directed the achievements of women.

*Women in American Architecture*, then, is more than a scrapbook of notable and unnoted women architects; it reconstructs and documents their work in history. The book is divided into five parts, with chapters written by thirteen women well known in architectural journalism. The first part, "Women's Place: The Design of Domestic Space," offers a largely pictorial overview of how professional women have designed for and written about women as workers in

the home. The section shows examples of domestic architecture created by women, architecture that challenged the American domestic ideal and architecture that had that ideal as its premise. Included are designs by Alice Constance Austin and the Amana Community in Iowa in the nineteenth century—cases where domestic work was restructured through design, as well as the work of Catherine Beecher who, in 1869, designed the first house with an open plan to facilitate woman's role as efficient manager and "minister in the Christian commonwealth of the home."

The second section of the book describes the careers of women architects from the mid-nineteenth century through the 1960s. Pioneers of this period include Louise Bethune, who opened her own office in Buffalo in the 1880s; Sophia Hayden, the winner of the Women's Building Competition in 1891; Marion Mahony Griffin, an MIT graduate of 1894; and Julia Morgan, the California architect who designed eight hundred buildings after the turn of

the century. Included as well are such twentieth-century architects as Denise Scott Brown, Elizabeth Coit, Sarah Harkness, Eleanor Raymond, Lilian Rice, and Mary Otis Stevens.

The third section of the book explores the position of women as architectural critics through the careers of Catherine Bauer, Ada Louise Huxtable, Jane Jacobs, and Sybil Moholy-Nagy. The fourth section offers a perspective on the position of women in the profession of architecture today. The fifth summarizes women's response to space.

In addition to serving as the editor of *Women in American Architecture: An Historic and Contemporary Perspective*, Susana Torre was also the project director and curator of the exhibition, which opened at the Brooklyn Museum of Art in February 1977, and traveled to museums and galleries in Boston, Houston, Los Angeles, Colorado Springs, and Kansas City.





2

The project was funded by the National Endowment for the Arts and the New York State Council on the Arts; it received many additional contributions from private corporations.

\*Torre quoting art historian Linda Nochlin in the book introduction.

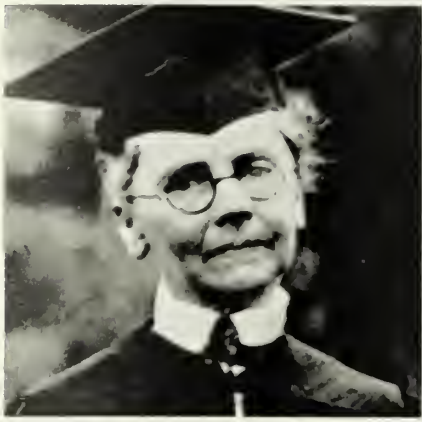
Grantee:  
The Architectural League of  
New York  
Executive Director:  
Marita O'Hare  
Project Director:  
Susana Torre  
Participants:

(Essayists) Susan Fondiler Berkon,  
Sara Boutelle, Doris Cole, Dolores  
Hayden, Carolyn Johnson, Naomi  
Leff, Lucy R. Lippard, Jane  
McGroarty, Judith Paine, Suzanne  
Stephens, Mary Otis Stevens,  
Gwendolyn Wright; Sheila de  
Bretteville, book design

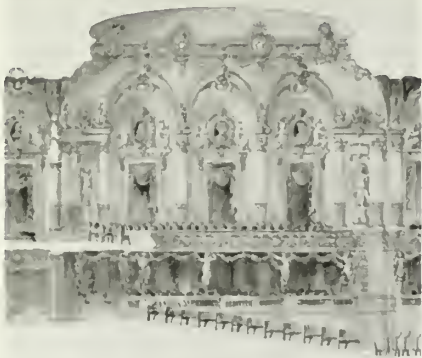
*Women in American Architecture: An  
Historic and Contemporary Perspective*,  
published by the Whitney Library of  
Design, 1977.

1  
*A Pantheon and Home for Soldiers and  
Sailors. A design by Ida Annab Ryan,  
which won the prestigious Travelling  
Fellowship from the Massachusetts Insti-  
tute of Technology for the year 1906.  
Photograph courtesy of MIT Historical  
Collections.*

2  
*An innovative solar house in Belmont,  
Massachusetts, designed in 1931 by Bos-  
ton architect Eleanor Raymond, who  
transcended her classic Beaux Arts train-  
ing to use new materials and technology  
in domestic architecture. Photograph by  
Eleanor Raymond.*



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## The Work of Julia Morgan

A few residences in the world are so opulent and architecturally distinctive that they are legend: Blenheim, the Breakers at Newport, Louis XIV's palace at Versailles, and the Hearst Castle in California. In spite of the fame of one of these, the Hearst castle, few know it was designed by an exceptional woman architect, Julia Morgan. Thanks to Sara Holmes Boutelle, however, this is beginning to change.

Over the past five years, Ms. Boutelle, also founder of the Julia Morgan Association, has researched and documented the life and work of the California architect who designed more than seven hundred buildings during her fifty-year career. Besides cataloguing Morgan's designs, Boutelle has produced a slide show with a tape and speaker's text that skillfully and economically communicate the range and character of the architect's career. Of the original eighty slides, forty—twenty institutional projects and twenty residential projects—are now available commercially with lecture notes, so

that schools, professionals, and scholars can study and learn from Morgan's unique style.

To apply a rather tired but in this case to-the-point word, Morgan's style can best be described as eclectic. An unusual and intelligent use of classical, Mediterranean, Mission, rural American, Gothic, and Tudor architecture reflects her Beaux Arts training, her California roots, and her appreciation of the diverse regional and period styles acquired through extensive travel. Although many of her designs called for exquisite woodcarving and ornamental stone and plasterwork that Morgan herself supervised with great particularity, some of her more characteristic work made use of found and locally available materials to achieve simplicity and harmony with the landscape. In designing a house for the superintendent of the North Star Mine near Grass Valley, California, for example, Julia Morgan used rail ties and track from the mine for window frames, and she frequently used stone and woodwork for exterior walls.

It is quite a distance from the gorgeous, ostentatious San Simeon to a redwood house near Grass Valley that almost disappears among the hills and trees—a distance that barely hints at the scope and scale of Morgan's talents. Covering the ground between them—YWCA buildings, Asilomar Conference Grounds, the Mills College Bell Tower, The Fairmont Hotel restoration, and more—is Sara Boutelle's excellent slide show.

Grantee and Project Director:

Sara Holmes Boutelle

Participants:

Neale McGoldrick and James Edden, photographers; Barbara Bair, coordinator; Paul Wrangell, instructional services

Distributor:

Budek Films and Slides, Newport, Rhode Island

1  
*Julia Morgan receiving honorary degree at the University of California at Berkeley.*

2  
*Theatre in a palace, 1902.*

3  
*Fairmont Hotel, San Francisco, 1907.*

4  
*Neptune Pool at San Simeon, 1920s.*

5  
*Interior of Chapel of the Chimes, Oakland, California, 1926.*

*Photographs Courtesy of Sara Holmes Boutelle.*





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## The Great Camps of the Adirondacks

During the late nineteenth and early twentieth centuries, high in the mountain lakes region of New York and far from the convenience of even a public road, families with names like Vanderbilt, Morgan, Carnegie, and Post built summer residences. They are elegant places, with beamed ceilings, wainscoting, custom-made furniture, tiny-paned windows and gingerbread details, unique wallcoverings, and branched chandeliers. The work is exquisite, but it is a little different from what one might imagine. The beams of the ceilings are whole trees, stripped of their limbs and rough-hewn; the wainscoting is split sapling; and the gingerbread detailed but carefully bent and coiled tree limbs. One of the posts of a four-poster bed is an entire limb of a tree, branches intact, that seems to continue to grow up toward the roof. The "lead" of the paned windows is narrow strips of wood, the wallcoverings birch bark, and the chandeliers the antlers of moose and deer.

These are the great camps of the Adirondacks. They are examples of regional architecture at its rustic best: astonishingly simple, tasteful, and honest where they could so easily have been overwrought, vulgar, and contrived.

Unfortunately, the future of these great camps is in question. Although some of the thirty-five still well-preserved camps remain safely in private hands, most are regarded as white elephants too large and expensive for either private or institutional maintenance. An attempt to protect them by making them part of the huge Adirondack Forest Preserve is under way, but there is a problem, and an ironic one: the 1890s constitutional law that protects the forest has a "forever wild" clause that calls for the return of all properties acquired by the state to their original wilderness condition. For the great camps, this translates as demolition.

In an effort to bring the great camps and their dilemma to public attention and resolution, Harvey Kaiser

has flown, biked, driven, tramped, and canoed twenty thousand miles of territory to photograph the camps, research their history, and talk to owners and local residents. He has prepared an inventory of the camps as part of the submission requirements to be nominated for the National Register of Historic Places, and is working on a book that will be published by David R. Godine in the near future. The most important product of his work to date, however, is a slide presentation and photograph collection intended to serve as a public policy guide for future architectural preservation. Given that Kaiser's presentations have encouraged attempts to amend the New York State Constitution to allow for the preservation of the great camps within the Adirondack Forest Preserve, they are clearly effective ones.

Grantee and Project Director:  
Harvey Kaiser  
Photography:  
Harvey Kaiser

1,2  
*At Camp Kill Kare, beds and other furniture are fashioned from entire tree limbs.*

3,4  
*Kill Kare's rustic stone barn contrasts with the finished cobblestones tower at the camp at Upper St. Regis Lake.*

5  
*Echo Camp at Racquette Lake abounds in wood detail as well.*



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### Shaker Heritage in Kentucky

America's bicentennial offered an unprecedented opportunity for each state to tell the rest of the country, and the world, of its unique and valuable contribution to American culture and history. One of the finest and most quintessentially American of the wealth of programs produced in 1976 was a celebratory exhibit of Shaker life in two Kentucky villages, South Union and Pleasant Hill. It was designed by Susan Jackson Keig, with photographs by James L. Ballard and a 16mm sound-track film by Bill Hafeman, as the Kentucky Arts Commission's major bicentennial project.

Both South Union and Pleasant Hill were excellent sources of material for communicating the beliefs, practices, and lifestyle of the Shakers. Self-contained and nearly self-sufficient, they boasted schools, sawmills, farms, broom and textile factories, and grist mills. The Shakers were industrious and inventive manufacturers and agriculturists, widely known for such products as medicinal herbs, iridescent silks,

the rotary harrow, the flat broom, packaged garden seed, and the screw propeller. Portions of the villages that remain provided not only superb subject matter for text and film, but many original tools, household items, furnishings, and other artifacts for display.

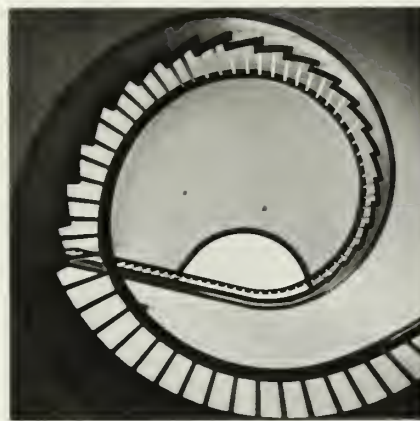
The exhibit, like the Shaker heritage, has endured. After a month at J. B. Speed Art Museum in Louisville and three weeks at the American Institute of Graphic Arts in New York, it was converted to a compact, free-standing traveling exhibit. For over three years it has traveled throughout Kentucky, carrying with it the spirit of Shaker communal living and a sense of the harmony, purity of line, and functional honesty that characterized the physical side of Shaker life.

Grantee and Designer:

Susan Jackson Keig

Participants:

James L. Ballard, photographer; Bill Hafeman, filmmaker; James C. Thomas, Betty Morris, and Ed



2

Nickels, Shakertown at Pleasant Hill; Julia Neal and Deedy Hall, Shakertown at South Union; Nash Cox and Charles Curro, Kentucky Arts Commission; Elmer Ray Pearson, consultant/historical photographs; Franklin Page, J. B. Speed Art Museum; Doug and Gwen Noren, Guild of Shaker Crafts

1,2

*Examples of Shaker design from Bicentennial exhibit entitled "Two Shaker Villages: South Union and Pleasant Hill, Kentucky." J. B. Speed Art Museum, Louisville. Photographs by James L. Ballard from Susan Jackson Keig Collection.*

### The Milltown: A Sense of Place, a Way of Life

I-93 to Manchester, New Hampshire. A line of soft red brick buildings looms into view along the Merrimack River, the apex of a Victorian tower peeking out from behind. The impression of a university in pecuniary difficulties, or some old European walled town; of unity of purpose and consistency of design.

This is Amoskeag—what remains of it, that is. Once a virtually self-contained city, housing the greatest textile complex in the world, its riverfront is now little more than a facade. The curving structures of the millyard, once compared to Regent Street in London, are gone. The canals, which followed the millyard contours, have been filled in. The people, many of whom lived and worked there in old age, have left. One of the finest examples of urban planning destroyed, ironically, in the name of urban renewal.

But in spite of physical destruction, Amoskeag has been preserved—in pictures, in the taped voices of workers, in salvaged fragments of





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architecture and furnishings. In 1967, shortly after the decision was made to replace many of Amoskeag's perfectly planned buildings with parking lots, Randolph Langenbach went to Manchester to document the mill complex on film. He went, Linhof view camera in hand, as an architectural photographer, intent on taking pictures that would be of interest to architects and industrial archaeologists. In 1975 he was still there, producing the multi-media exhibit, "Amoskeag: A Sense of Place, a Way of Life," shown at the Currier Gallery of Art, that had developed out of his original task. Over the years, Langenbach had traded off his Linhof for other tools: tape recorder, wrench and ropes, typewriter. He had become historian, sociologist, scavenger, crusading writer—talking with former Amoskeag inhabitants, carting away unique architectural features on the eve of the demolition, publishing the story of Amoskeag in an effort to save it, and others like it. As a result, Langenbach's exhibit, codesigned with Sergio Modigliani and with an

oral history by his wife, historian Tamara Hareven, was a vivid portrayal not only of place, but of a people and a way of life. Besides the expected scholars and architects, thousands of former mill people came to the exhibition gallery as if visiting an old hometown. Many had never been to a museum before; many were reunited in the gallery hall after separations of thirty years; all, as they wandered among the large-as-life photographs of buildings and workers, punctuated by taped voices and mill artifacts, felt as if they had stepped back in time to Amoskeag itself.

From the original exhibit evolved a book, *Amoskeag: Life and Work in an American Factory City*, and in 1978, with the aid of a second Endowment grant, expanded exhibits comparing milltowns in England and New England. In creating this second exhibition, entitled "Satanic Mills," Langenbach widened his canvass of industrial architecture to the grand series of textile mills in Yorkshire, England. These mills in England's

industrial North country for over a century have suffered from the dark image evoked by the lines from William Blake's *Jerusalem*,

"And was Jerusalem builded here  
Among these dark Satanic Mills?"

—with memories of child labor, disease, and finally unemployment tainting them in the minds of the English.

Langenbach's beautiful photographs, in contrast to these dark images, draw attention to the magic of the industrial landscape of the Pennines, and as in Amoskeag, to the special attachment the mills have in the hearts of the factory workers, as well as to their architectural quality.

By always striving to capture the soul, and not just the body, of what he photographed; by attempting to record timelessness, and not just an instant in time; Langenbach has prompted an awareness and appreciation for industrial history that are now serving as a lesson to the pres-

ent: to carefully consider the aesthetic and historical as well as the economic issues surrounding old industrial architecture, and to seek new uses for apparently obsolete space.

Grantee and Project Director:  
Randolph Langenbach  
Participant:  
Sergio Modigliani

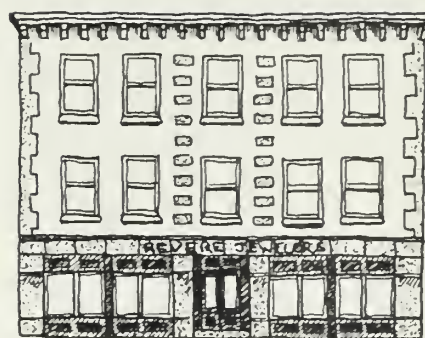
*Amoskeag: Life and Work in an American Factory City*, published by Pantheon Books, 1978.

1  
*Lower Canal, Amoskeag Mill, Manchester, New Hampshire, 1968.*

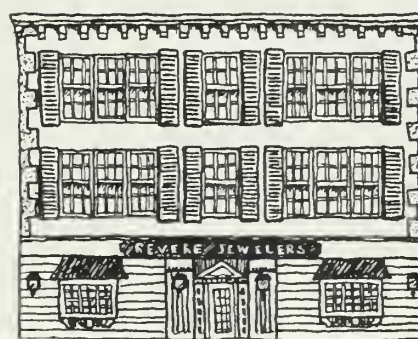
2  
*Stairway, New York Mills, 1971.*

3  
*Interior of the Stark Mill #2, the day before it was demolished.*

4  
*Loomfixers, Chicopee Mill, Amoskeag Millyard, March 1975. Photographs by Randolph Langenbach.*



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## Working Places

A great number of nineteenth and early twentieth century industrial buildings that dot the landscape of our older cities need a forceful advocate if they are not to fall prey to dilapidation and destruction. "Working Places," a 16mm slide film and motion picture produced by the Society for Industrial Archeology, celebrates the spirit, history, and value of many industrial structures across the country, and their current renaissance. People who have cherished their communities' old buildings and have become spokespeople for their preservation ponder a curious fact: although these buildings were originally designed for industry, they seem to have more of a humane quality than do most buildings designed today. Because of this quality they can and are being brought back to life as warm, contemporary living and working places.

From a shopping complex born as a trolley barn to imaginative apartments re-styled from an old tannery, the empty old work place has found

new life. "Working Places" celebrates both the old vitality and the resurgence of the public's appreciation of it.

Grantee:  
Society for Industrial Archeology  
Project Director:  
Chester H. Liebs  
Participants:  
John Karol, Producer/Director;  
(SIA Directors assisting) Robert M. Vogel, Richard M. Candee, Theodore A. Sande

## Building Book for Lewiston, Maine

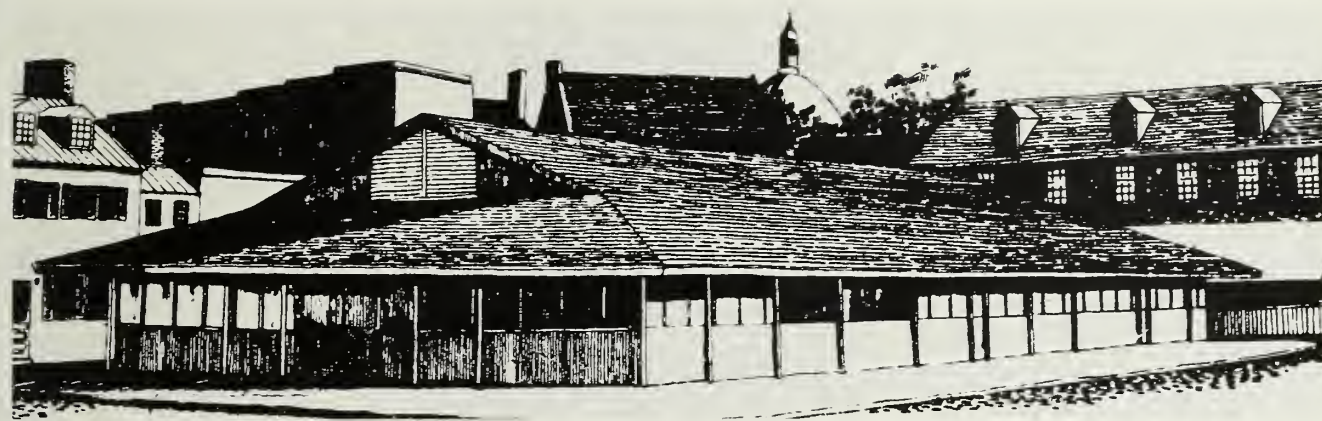
The city of Lewiston, Maine, has undertaken a bit of design consciousness-raising by publishing a book of guidelines on building facade renovation for use by residents. In the *Downstreet Building Book*, sketches of local buildings give readers an overview of the architectural styles that dominate the streetscape, followed by drawings of appropriate and inappropriate rehabilitation techniques. The book was conceived of as a way to encourage compatibility among numerous rehabilitation projects being undertaken as part of a \$22 million downtown revitalization program.

Grantee:  
City of Lewiston, Maine  
Project Director:  
Gore Flynn  
Participants:  
Richard P. Flewelling, editor and designer; Brenda Garrand, design assistant; Diane Jaquith, graphics

*Downstreet Building Book* is available on request from the City of Lewiston Planning Department, City Hall, Room 308, Lewiston, Maine 04240

1,2  
*An example from the "Downstreet Building Book" showing the unsightly results of inappropriate renovation to an existing facade. Drawings by Lewiston Planning Department.*





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## Seed Grants

The San Francisco newspaper headline read: "Nicasio may start a land planning revolution." Revolution it may someday be—started with a small \$3,000 grant to two energetic environmental design students seeking an outlet for their growing professional skills.

This and numerous other studies sponsored in the late sixties by the America the Beautiful Fund are vivid testimony to the value of seed grants, relatively small but well-placed monies that in many cases blossomed into major community efforts of enormous environmental value. Between 1967 and 1972, with funding from the Arts Endowment, America the Beautiful set up as many as one hundred environmental design internships in some years, supporting young professionals and community groups who undertook civic projects to improve their man-made environment or save and enhance a natural area.

The Nicasio project was a classic example—an innovative land plan

recommended by two University of California students to save a Marin County valley from falling victim to suburban sprawl. On the nation's opposite coast, in Maine, a \$500 grant was made to conduct a photo documentary study, "As Maine Goes," which awakened local communities to the need to safeguard the coastline. The result was an intensive, federally funded \$90,000 community education program on saving the Maine seacoast.

A dramatically different environment—and a different problem—existed on 103rd Street, Spanish Harlem, in New York City. There, New York University Art Department students spent a summer researching and then, with local residents, constructing "backyard" environments to meet the special needs and interests of these neighborhoods.

As varied as the projects were, a common thread of enthusiasm and spontaneous community involvement ran through all. The original seed grants totalled \$150,000 and

averaged less than \$1,000 per grant. The final estimated investment in these projects totalled more than \$10 million, money gained through private efforts to develop earned income, membership donations, and major public and private grants to continue the America the Beautiful Fund sponsored initiatives.

"Creative talent sought," the Fund's flyer urged, and architects, planners, artists, designers, and ecologists came from throughout the country. They created a restoration plan for the oldest town in Tennessee, they started a summer artist-in-residence program in the Delaware Water Gap National Park, they designed a plaza to front on the historical Spanish Mission in San Luis Obispo, California, and they set up a University of Michigan student-staffed office of Advocate Planning to aid local Michigan residents in park planning and open space design for their communities.

The America the Beautiful Fund reports that \$58,000 worth of seed

money to projects in aesthetic design stimulated \$6 million worth of additional funding to execute the projects. But what is more significant, they add, are the results those seed monies produced, which "attest to the value of awakening young professionals and local groups to both the potential for raising the quality of their lives and their power to do it."

Grantee:  
America the Beautiful Fund  
Project Director:  
Paul Bruce Dowling, Executive  
Director, America the Beautiful  
Fund

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*The 1858 market house in Annapolis, Maryland, has been saved from demolition and restored with the aid of a seed grant. Drawing courtesy of America the Beautiful Fund.*

## Main Street

Main Street, U.S.A.—the architectural, commercial, and spiritual crossroads of our country's smaller communities—is threatened with extinction. Highways built by an automobile-oriented society, urban renewal, suburban sprawl, and shopping malls increasingly undermine or siphon off the economic and social lifeblood of these older downtown areas. Not only are tax bases eroded, but the living heritage of our communities is being dismantled or left to decay.

Responding to a growing number of requests from communities seeking ways to revitalize and save their downtown areas, the National Trust for Historic Preservation initiated the Main Street Project. The National Trust is a nonprofit private membership organization created to encourage the preservation and reuse of America's historic and cultural heritage. In the Main Street Project, preservation and enhancement of historic structures are seen as the keys to a downtown's economic recovery. Linking design and busi-

ness improvement, preservation with commercial revitalization, the Main Street Project helps small towns develop strategies for the economic and physical enhancement of their older downtowns. The project does not include money for actual rehabilitation, but rather provides a support system of economic and design consultants who work closely with local business people and community leaders to devise revitalization strategies.

Since 1976, the National Trust has worked with three demonstration communities (Hot Springs, South Dakota; Madison, Indiana; and Galesburg, Illinois) competitively selected from more than seventy applicants to represent the kinds of problems faced by many small towns and cities throughout the United States. Multidisciplinary teams of consultants worked with project managers living in the communities and with local business people and residents to map out revitalization plans. Combining the expertise of a professional staff with the energies

and experience of concerned citizens has produced impressive results.

Since the Endowment's initial \$20,000 grant launched the Main Street Project in 1976, more than \$1 million in additional support has been contributed by foundations, corporations, and local donors in the three pilot communities. Constant economic monitoring by the program indicates that the project has leveraged investment at a rate of ten to one in participating communities. Buildings have been rehabilitated, exteriors restored, graphics updated, store vacancies filled, business techniques improved, and civic spirits raised. Preliminary assessment points to the project's ability to retain jobs, prevent decay, and create a climate of confidence and economic stability conducive to private investment, all for surprisingly little overall cost.

Of equal importance with the physical results has been the nurturing of local capabilities and leadership in all three demonstration communities to

continue the process after the Trust's on-site involvement ends. The project has focused on building community-wide appreciation of the downtown area and a group decision-making capacity. Incremental but perceptible change is the goal.

The National Trust shares the results of its Main Street Project and recommends strategies to other communities through a film, "Main Street," conferences, information sheets, and *The Main Street Book*, scheduled for publication in 1981. The National Trust has created a National Main Street Center in Washington, D.C., with funding from the Endowment, the Department of Housing and Urban Development, and other public agencies to provide a central information service to states and communities interested in the revitalization of their downtowns. The Center's immediate primary goal is the development of comprehensive state strategies through the creation of several model state programs. Initially the Center is concentrating on assisting cities





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### Celebrations in City Places

with populations under 50,000 and providing an arena for the discussion and evaluation of downtown revitalization efforts by the private investment community and all levels of government.

Grantee:  
National Trust for Historic Preservation, Midwest Office  
Project Director:  
Mary C. Means, Regional Director  
Participants:  
Susan Garber, Sylvia Fergus Miller, Scott Gerloff, Clark Schoettle, Tom Moriarity, Yvonne Turner; Shlaes & Company, economic consultants; Preservation/Urban Design, Inc., Miller Wihry & Lee, Susan Jackson Keig, Hengle Berg & Associates, Coney and Dahl, design; John Karol, film producer

There was dancing in the streets of Tulsa and Little Rock when Marilyn Wood and the Celebrations Group of New York came to town in 1975.

The artists of the Celebrations Group had obtained an Endowment grant to collaborate with local artists of various disciplines and their students to bring sections of downtown Tulsa (Oklahoma) and Little Rock (Arkansas) to life with public performances that drew in passers-by as participants. The week-long celebrations included fire-escape dances, banner parades, plaza choreography, and evening exhibitions of sky-launch sculpture.

Since the 1975 residencies, the open-ended celebration as a way to enliven public spaces has been adopted by other American communities, as well as communities in Australia, Iran, and Japan.

Grantee:  
Marilyn Wood and the Celebrations Group

Project Director:

Marilyn Wood

Participants:

Twelve artists working with up to one hundred artists, art students, and others from the local community in each city

1,2

*Flute playing and flag waving are among the ingredients of a Celebrations Group production.*

3

*A fire escape turned dance floor in Tulsa, Oklahoma. Photographs by Marilyn Wood.*





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## Design Michigan

The notion that design is integral to the quality of everyday life and business has been pervasively regarded as a frivolous notion in the United States. Only recently has that notion begun slowly to change as graphic design standards and comprehensive design programs are implemented by government agencies in Washington and as businesses gradually realize that the visual image they present to clients and employees is of more than secondary public relations importance.

One of the most ambitious programs undertaken to demonstrate the integral role of design in the pursuit of environmental and cultural excellence is Design Michigan, developed jointly by the Cranbrook Academy of Art and the Michigan Council for the Arts, with funding from the National Endowment. The program seeks to improve the quality of life in the state by improving the public's understanding of the value of good design. It offers a coordinated program of design criteria and standards to individuals and groups in busi-

ness, government, and labor. Design Michigan extends considerations of design to wide-ranging applications—from printed communications, signage and architectural graphics, landscape architecture, and interior design to educational programs for intermediate schools and programs offering strategies for preserving and revitalizing communities.

Since its inception in 1974, Design Michigan has held conferences offering instruction to government officials involved in design decisions on solving design problems and serving as an informed client and purchaser of architectural, landscape, interior, and graphic design services. Design Michigan has held an assembly for government and business people on environmental design topics—energy, conservation, the efficient use of economic and human resources, and the political impacts of design. And it has held a state-wide conference for community officials, planners, developers, and citizens on ways to preserve, rehabilitate, and revitalize communities.

Design Michigan has also developed an educational program, which has won two national design awards, that engages students in analyzing and solving design problems in their own environment. As an outgrowth of the program, the Cranbrook Research Group has been formed to undertake specific projects for public organizations and government.

As befits a design communication program of this breadth, Design Michigan has a strong and well-defined graphic component. A series of posters explain the program's criteria: efficient design to save energy and resources, design that is informative and compatible to its surroundings, and design responsive to changing human needs.

Grantee:  
Cranbrook Academy of Art  
Project Coordinator:  
Jack Williamson  
Participants:  
Cranbrook Design Department;  
Michigan Council for the Arts  
Environmental Arts Panel; (Design

Michigan Advisory Board) John Berry, Robert Blaich, James Crawford, Anthony Foust, Katherine McCoy, Michael McCoy, Richard Richards, Joan Shantz, Roy Slade, Robert Yares

1  
*An exhibition as part of the Design Michigan program to promote public awareness throughout the state of the usefulness and effectiveness of good design. Photograph by Cranbrook Academy, Design Michigan team.*



1

## A Graphics System for Greenway

Prior to 1978, Greenway—Denver, Colorado's nationally acclaimed urban corridor—had no signage to lead recreation enthusiasts through its series of parks, boat landings, and recreation areas linked by a continuous biking-hiking trail that runs the length of the river throughout the city.

Using an Arts Endowment grant for seed money, the Platte River Greenway Foundation designed a graphics and sign system for Greenway and raised an additional \$12,000 in private contributions to fund its construction and installation.

The system, which is maintained with the aid of private funds by the Denver Parks Department and a crew of trail rangers, is comprised of directional, street, and interpretative signage that provides information about the river environment and its history. The signage is supplemented by murals which are designed by local artists and are painted on a bridge abutment and industrial facades along the river.

Grantee:  
The Platte River Greenway Foundation  
Chairman:  
Joe Shoemaker  
Participants:  
(Principal development coordination) Urban Edges Corp. — Robert Searns, Rick Lamoreaux, Joan Mason; City and County of Denver (Mayor's Office); Tim Thies, graphic artist; Tom Horan and Associates, sign printers; (Muralists) James Farrell, James Chappell, Carlos Sandaval, Manuel Martinez, Kip Ferris, Moore School students; City of Denver Parks and Sign Shops departments; John Anderson and Associates, Greenway logo design; Barry Rose, ceramic muralist; Sun Valley—Los Casitas residents, mural execution

1  
*Weir Gulch mural, one of several murals painted on buildings along the Greenway. Photography by Platte River Greenway Foundation.*

## Boston 200 Discovery Network

Boston's bicentennial theme, "The City Is the Exhibit," emphasized the qualities that make its urban environment exciting. A 1973 Arts Endowment award supported the efforts of the mayor's bicentennial committee, Boston 200, to develop a citywide network of paths, information kiosks, and site markers as aids to visitors and residents in their discovery of Boston.

Extensive research was undertaken, neighborhood by neighborhood, to uncover Boston's most significant activities and historic sites. Boston 200 then developed pictorial "talking" maps to communicate this information to the public.

Four years after the Bicentennial celebration, the network continues to encourage sightseers to explore areas of Boston they might otherwise overlook.

Grantee:  
Boston 200  
Executive Director:  
Katherine D. Kane

Project Director:  
Betsy Earls  
Participants:  
Michael and Susan Southworth, project research, design, planning; community participants

## Footnotes

*Footnotes*, a series of publications developed by the Institute for Environmental Action in New York with partial Endowment funding, describes traffic-control strategies for improving the pedestrian environment in downtown districts. The books are directed at city officials, professional planners and designers, educators in urban affairs, and laymen interested in environmental improvement.

*Footnotes One: A Handbook for Pedestrian Action* informs professionals of ways to improve the quality of the urban environment. *Footnotes Two: The Rediscovery of the Pedestrian* appraises pedestrian planning and design in twelve European cities. The impact of pedestrian streets on the process of renewal and revitalization is the subject of *Footnotes Three: Banning the Car Downtown*. A reference guide to over fifty North American pedestrian experiments, *Footnotes Four: American Urban Malls*, *A Compendium* provides statistics on financing, legislation, and technical considerations for each mall cited.

Grantee:  
Institute for Environmental Action  
Project Directors:  
Gianni Longo and Roberto Brambilla  
Participants:  
Virginia Dzurinko, administrative coordinator; Ingrid Bengis, editor; Marguerite Villecco, editorial consultant

The *Footnotes* series is published by the Institute for Environmental Action, New York, New York.



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## More Streets for People

"More Streets for People" is a multimedia, public education program that documents the impact of pedestrian streets on human behavior and the urban environment in various cities around the world.

The exhibit, a product of New York's Institute for Environmental Action and supported in part by the Arts Endowment, includes a traveling tent theater, complete with an eleven-minute multi-screen audiovisual presentation, a videotape show, and a photomural exhibition providing visitors with basic information on how their environment can be improved and how citizens themselves can be instrumental in effecting urban growth and change.

As an outcome of the exhibit, the Institute for Environmental Action was asked to coordinate the World Environment Day Urban Demonstration Program in Vancouver as part of the U.N. Habitat Conference on Human Settlements, 1976. The international program assisted 136 cities in organizing a series of experi-

mental street closings on June 5, 1976, World Environment Day. The "More Streets for People" pavilion served as the information terminal for the monitored results of the street-closing experiment.

Grantee:  
Institute for Environmental Action  
Project Directors:  
Roberto Brambilla, Gianni Longo, Igor Jozsa  
Participants:  
Virginia Dzurinko, administrative coordinator; Mimi Taufer, graphic design coordinator; Guy Billout, graphic consultant

1

The exhibit "More Streets for People" at Bryant Park in midtown Manhattan. The exhibition system includes a tent-theater of approximately 1,000 square feet equipped for synchronized multi-slide projections with soundtrack, a three-dimensional aluminum structure for photomural exhibitions, a portable unit for the display of videotape programs, and a stage for open air performances. Photography by Roberto Brambilla.





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2

## Social Life of Small Urban Spaces

For a number of years, William Whyte spent most of his time standing around street corners and plazas in New York, watching the world go by and spying on friends, lovers, and businessmen.

No, Whyte is not a voyeur, nor a private detective, nor a bum or a dropout. While ostensibly loitering, he was actually working to improve the quality of life of New Yorkers, and of city dwellers everywhere, through a people-oriented design of urban space.

It all started about ten years ago when Whyte, founder and director of New York's Street Life Project, noticed something that didn't make sense. Since the early 1960s, corporations had been constructing plazas along with their new buildings in exchange for the right to extra commercial space, yet many of these plazas were scarcely or never used. At the same time, people continued to converge in what appeared to be less desirable (e.g., smaller, noisier) areas.

In an attempt to find out why, Whyte began studying the way people use the playgrounds, parks, and streets of the city. Usage, he found, was directly related to the way a space was designed and whether it had certain "amenities" that appealed to people. Because the kinds of designs that worked and the kinds that didn't could be described with fair accuracy, Whyte thought that some standards for good plaza design should be incorporated into the city's zoning code. New York's planning commission told Whyte that if he could document his claims and define common denominators of success for urban spaces, changes in the zoning code could be made.

Faced with a rare opportunity to virtually write the parameters for urban space planning, Whyte and his associates, using time-lapse and telephoto photography, began to chart everything about plazas from traffic flow and pastimes to sun angles. The resulting films show that plazas which work have lots of flexible, open seating (ledges, steps, and mov-

able chairs rather than benches), are accessible to the street and shops, attract a "mixed clientele," and are tolerant of street vendors and entertainers. These films are the basis of an extensive education program for city officials, planners, architects, and civic groups, have caused the New York City zoning guidelines to be rewritten, existing non-working spaces to be overhauled, and dynamic new ones to be created. The findings and methods of the entire project have just been published as a handbook for other cities under the title, *The Social Life of Small Urban Spaces*.

Grantee:  
National Recreation and Park Association  
Project Director:  
William H. Whyte, The Street Life Program  
Participants:  
Marilyn Russell, Nancy Linday

*The Social Life of Small Urban Spaces*, published by the Conservation Foundation, Washington, D.C.

1  
*Gus, the vendor who can be found day after day, year after year at the corner of Park Avenue and 52nd Street, is a big contributor to the success of New York's Seagram's Plaza. Photographs by William H. Whyte.*

2  
*In stark contrast is one of the many plazas surrounding office buildings constructed since 1961 in pro forma compliance with New York zoning regulations.*





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## Reusing Railroad Stations

*Railway termini and hotels are to the nineteenth century what monasteries and cathedrals were to the thirteenth century. They are truly the only real representative building we possess... Our metropolitan termini have been the leaders of the art spirit of our time.*  
*Building News, 1875*

America's first railway station was built in Baltimore, Maryland, about 1830. During the next 120 years more than forty thousand passenger stations were built across the country. Symbols of the railroads' prosperity and power during the late nineteenth and early twentieth centuries, these stations were often extravagant and monumental structures, designed by some of America's leading architects. Built to last, passenger stations incorporated inventive solutions to the new problems of design posed by the need for larger structures housing a multiplicity of activities by hundreds of thousands of people moving in different directions. The many opulent stations built in larger cities also reflected the competition between

rival railroad companies, while an impressive terminal in a smaller town was interpreted as a requisite sign of civic well-being.

By the early 1970s, however, railroad stations had become an "endangered species" in the United States. Less than half of the forty thousand stations built during the railroad's golden age had survived the wrecker's ball; hundreds were scheduled for demolition and thousands left vacant and vulnerable to abuse by vandals. The reason for such large scale abandonment of these stations was, of course, the precipitous decline in passenger traffic by rail and the resulting financial plight of the railroad industry.

Recognizing the urgent need for action to save America's legacy of railroad stations, Educational Facilities Laboratories (EFL) launched a multi-stage effort in 1973 to make the general public, government officials, planners, and architects aware of these stations' architectural significance and potential for reuse, espe-

cially as cornerstones for downtown renewal. Educational Facilities Laboratories (now a division of the Academy for Educational Development, or AED) is a nonprofit organization established in 1958 by The Ford Foundation. With support from the Endowment, EFL's public awareness and technical assistance efforts resulted in the publication and distribution of two books documenting ways of adapting old and unused railroad stations to contemporary needs while preserving them as a significant part of America's architectural heritage. In conjunction with the Endowment, EFL sponsored a conference on this subject in Indianapolis in 1974, and commissioned a film, "Stations," and a poster, "Stations: An Endangered Species," which received wide distribution and is in the permanent collections of several museums.

EFL met its objective: railroad stations are no longer a threatened building type. Today the occupants of many of these depots and terminals are as diverse as their architee-

tural styles: banks, restaurants, art centers and museums, private businesses, and schools. As these stations are often located in a busy part of town, they are natural homes for commercial enterprises as well as public and private activities. Congressional initiatives, especially those taken by Congressman Frank Thompson of New Jersey, and the development of such federal programs as the Department of Transportation's station conservation and intermodal transportation center programs help ensure continued recognition of the plight of our railroad stations and increased sources of financial support for saving them.

Grantee:  
 Educational Facilities Laboratories/  
 Academy for Educational Development  
 Project Director (study):  
 Alan C. Green  
 Project Director (film):  
 Roger Hagen  
 Participants:  
 Norman Pfeiffer, Hardy Holzman

Pfeiffer; Peter Green, EFL editor; Michel Goldberg, graphic designer

*Reusing Railroad Stations* and *Reusing Railroad Stations, Book Two*, published by Educational Facilities Laboratories, 1974, \$4.00 per copy.

1  
*Pennsylvania Station in New York is one of the many significant stations to succumb to the wrecker's ball. Photograph by Norman McGrath.*

### Reecycling Streets

Neighborhood organizing loses much of its intimidating complexity when packaged simply and enthusiastically in a step-by-step "do-it-yourself" guide.

Jack Sidener, who teaches architecture at the University of Washington in Seattle, has studied how planned community efforts to re-route neighborhood traffic can significantly reduce the amount of land claimed by asphalt and add space for public use. From his studies Sidener has produced two well-designed pamphlets outlining the strategies local communities can follow to make changes in their neighborhoods. He describes how to engage the assistance of local planners and government officials, and how to gain the cooperation of neighborhood residents. His pamphlets, "Reecycling Streets" and "Reecycling Streets Workshop," guide and inspire neighborhood residents who desire to take responsibility for the quality of their communities.

Grantee and Project Director:  
Jack Sidener

### Courthouse Conservation

In more than one thousand American communities, the country courthouse stands as the most prominent physical and symbolic landmark. Yet many of these buildings have been abandoned because of poor maintenance or demolished because of poor space planning.

In an effort to spare remaining courthouses from a similar fate, in 1974 architect Ben Weese obtained Endowment funds to develop model space management strategies for this important building type. Working closely with the Midwest office of the National Trust for Historic Preservation, Weese led teams of students from the School of Architecture at the University of Illinois, Chicago, who intensively studied nine typical courthouses, all of which were found to be adaptable for modern needs.

The courthouse studies prompted additional Endowment support for a national conference on courthouse preservation in 1976, and the publication of *A Courthouse Conservation*

*Handbook*, which has been instrumental in persuading public and private groups to renovate many courthouses around the country.

Grantees:  
National Trust for Historic Preservation, Midwest Office/Ben Weese, FALA

Project Directors:  
Mary C. Means and Ben Weese

Participants:  
Harry Weese and Associates;  
National Clearinghouse for Criminal Justice Planning and Architecture;  
Circle School of Architecture, University of Illinois, Chicago





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### “A Measure of Change”

*Teaching people how to improve the quality of their built environment is the purpose of three projects undertaken by Vision, The Center for Environmental Design and Education. The film “A Measure of Change”; a built-environment education program for children, “Street Smart”; and urban design services for five New England towns have introduced new community-development strategies for citizen participation, communication, and urban design techniques.*

“A Measure of Change” is a twenty-eight-minute color film that documents the struggle over urban renewal in downtown Newburyport, Massachusetts. The film chronicles citizen perceptions of urban redevelopment in a town that has some of the finest Federal commercial buildings in the country. The original plans for downtown revitalization called for standard demolition and new construction that would have reduced the heart of the old city to a cinderblock supermarket and a parking lot. Citizen intervention eventually changed the plan to one of renovating and reusing six blocks around Market Square and ensuring public access to the adjacent waterfront.

“A Measure of Change” assesses the issues of design review, the environmental impact of new construction, and public access to the waterfront. It examines the existing brick and granite composition of Market Square and defines those elements as the visual components of the downtown. That established character becomes the yardstick for measuring

the aesthetic impact of new construction. The film uses the juxtaposition of old photographs, graphic abstracts of changes in downtown density, and the successive patterns of waterfront development to explain the rationale for design regulation and public interest in new development. Interviews with town officials, citizen activists, and an historian—each expressing different points of view—reveal the town’s changing sensibilities about the value of old and historic buildings and the appropriateness of new construction and design.

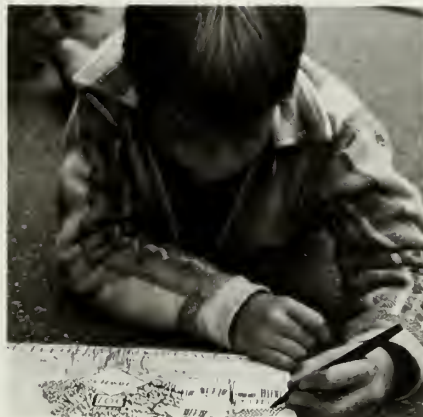
The film won first prize in the Columbia University Urban Film Competition for a planning film in 1975, blue ribbon at the 1977 American Film Festival in New York, and was one of five films to win the National Trust for Historic Preservation’s film competition in 1977. It was the only American film presented at the Final Congress of European Architectural Heritage Year in Amsterdam in 1975.

Executive Producer:  
Ronald Lee Fleming  
Produced by:  
Urbanimage Corporation  
Writer/Producer/Director:  
Lawrence Rosenblum  
Editor:  
Polly Bennell  
Camera:  
Lawrence Rosenblum,  
Austin De Besche  
Graphics:  
Jim Gabriel  
Music:  
Jonathan Helfand

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*Newburyport, Massachusetts at the turn of the century. Photograph courtesy of Vision, Inc.*



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## "Street Smart"

"Street Smart" is an audio-visual program about the built environment for elementary and middle school children. The program includes filmstrips, posters, and an activity guide to provide teachers with catalysts for helping children explore, discover, and interpret the built environment.

The "Street Smart" program introduces children to the enormous resources in their cities and towns and encourages them to become advocates for positive change in their communities. The components of the "Street Smart" program correspond to the stages in the problem-solving process—awareness, observation, information gathering, analysis, alternatives selection, and environmental action.

"Street Smart" has been developed by a team of educators, designers, historians, and classroom teachers from New England under the direction of Vision, Inc., whose initial \$10,000 Endowment grant leveraged an additional \$118,000 from a num-

ber of federal agencies and foundations to produce the program.

Education Director:  
Joyce Meschan, President,  
Vision, Inc.  
Design Director:  
Michael Robinson, Vice President,  
Vision, Inc.  
Technical Producer:  
Cynthia J. Lax  
Illustrator:  
Marc Brown  
Research:  
Francis Joseph Gyra, Jr., Susan  
Hubbard, Richard Balaban,  
Nancy Brennan, Eileen McGrath  
Rockefeller  
Technical Assistance:  
Michael Dowling, John Tata,  
Betty Fitterman, Jerry Spearman,  
Pete Levin, Jonathan Barker,  
Stephen Wheeler

1  
*Filming "Street Smart."*

2  
*A child becoming streetsmart. Photograph by Michael Robinson.*

## Five New England Towns

Middlebury, Vermont; York, Maine; Warren, Rhode Island; Plymouth and Southbridge, Massachusetts. All five New England towns have fine environmental qualities worth preserving; none had the financial resources to hire professional services to preserve or adapt these qualities to community needs. In 1975, Vision, Inc. applied to the Endowment for a grant to develop public education and awareness tools and design services for each community. A \$15,000 grant provided the five New England towns with seed money, which local sources matched two to one to expand the scope of planning and design projects.

The \$3,000 in design services allotted to each town enabled Vision to develop public education tools that became instrumental in implementing projects in each community. For example, in Plymouth, Massachusetts, Vision's work helped defeat a "grandfather" clause in the town's sign code. Warren, Rhode Island, raised \$428,000 for public improvements such as brick sidewalks, street

trees, and furniture. Middlebury, Vermont, leveraged funds for a study proposing the reuse of an old mill as a cultural facility. And Southbridge, Massachusetts, which raised \$550,000 to revitalize its downtown, received an All-American Cities Award in 1978–79.

Participants:  
Vision, The Center for Environmental Design and Education; public officials and community volunteers from each of the five towns—Middlebury, Vermont; Southbridge, Massachusetts; Warren, Rhode Island; Plymouth, Massachusetts; York, Maine

"A Measure of Change," "Street Smart," and Five New England Towns were undertaken by Vision, The Center for Environmental Design and Education, Cambridge, Massachusetts.  
Joyce Meschan, President

1  
*Proposed redevelopment for Middlebury, Vermont. Photograph by Vision, Inc.*





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### Risorgimento

Hidden in downtown Jersey City, New Jersey, lies the Italian Village, a compact, twenty-block neighborhood that four years ago seemed on the verge of collapse from failed urban renewal and the exodus of residents to the suburbs.

Today, thanks to three volunteers working through the community group, Village Italian Americans Take Action (VITA), and a small grant from the Endowment, the Italian Village has experienced *risorgimento*—a resurgence of pride and activity. Through a combination of small-scale projects such as planting flower boxes and painting murals on graffiti-covered walls, VITA has restored the community's self-confidence and pride. Colorful murals, new signage, and other improvements to the storefronts have attracted newcomers to the Village, where storekeepers, in keeping with tradition, still provide high-quality goods, specialty items, and friendly service. *Risorgimento* has given the community the impetus to begin a substantial rebuilding program.

Grantees:  
Village Italian Americans Take Action/City of Jersey City  
Executive Director:  
Tony Nicodemo  
Project Director:  
Jack R. Stokvis  
Participants:  
Martin Holloway, graphic designer; community volunteers, neighborhood businesses, art departments from Kean College, J.C. State College, Ferris

1  
“*Risorgimento*” in Jersey City’s Italian Village. Photograph by Ken Korotkin.

### Neighborhood Conservation Nationwide

In 1977, the National Trust for Historic Preservation established, with Endowment support, a national clearinghouse for neighborhood conservation projects; within a year it became a major resource for citizens’ groups across the country.

Numerous neighborhood conservation groups have been formed throughout the United States in recent years, and the National Trust believed that conservation efforts were being hindered by a lack of communication between them. To redress this omission, the Trust began publication of *Conserve Neighborhoods*, a free bi-monthly newsletter that describes projects undertaken by neighborhood conservation groups, provides advice on public relations and fund-raising, and identifies available resources.

The National Trust now operates the Neighborhood Conservation program with the aid of corporate and foundation grants.

Grantee:  
National Trust for Historic Preservation, Neighborhood Conservation Office  
President:  
Jimmy Biddle  
Project Director:  
Henry McCartney  
Participants:  
Maureen Ferris Pepson, researcher/secretary; student interns and volunteers; The Preservation Press, editing assistance—*Conserve Neighborhoods*; Trust Regional/Field Offices



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## Revitalizing Worcester

The revitalization of a city requires the involvement of a broad spectrum of private citizens, community organizations, and agencies. Realizing that public education and awareness are key to this participation, the Worcester Heritage Preservation Society engaged the services of Vision, The Center for Environmental Design and Education of Cambridge, Massachusetts, to direct and stimulate community interest in its upcoming revitalization program.

With the aid of a small Arts Endowment grant, Vision developed a poster entitled "Worcester: A New England Cityscape," to define the elements of a streetscape, explain the revitalization process, and inform interested citizens about participating agencies and organizations. Succeeding the poster was the publication of a booklet by the same name, which provided its readers with design guidelines for revitalization and recommended specific projects that would enhance downtown Worcester by capitalizing on older physical assets and introducing com-

patible new amenities to this Massachusetts manufacturing town.

Grantee:

Worcester Heritage Preservation Society

Executive Director:

Janet McCorison

Participants:

William Densmore, Charles S. Mer-  
cer; (The City of Worcester)

Thomas J. Early, Mayor; Francis J.  
McGrath, City Manager; William J.  
Mulford, Director, City Manager's  
Office of Planning and Community  
Development; the City Council;

Vision, the Center for Environmen-  
tal Design and Education, consultant

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*Worcester, Massachusetts, at the turn of  
the century. Photograph courtesy of  
Vision, Inc.*

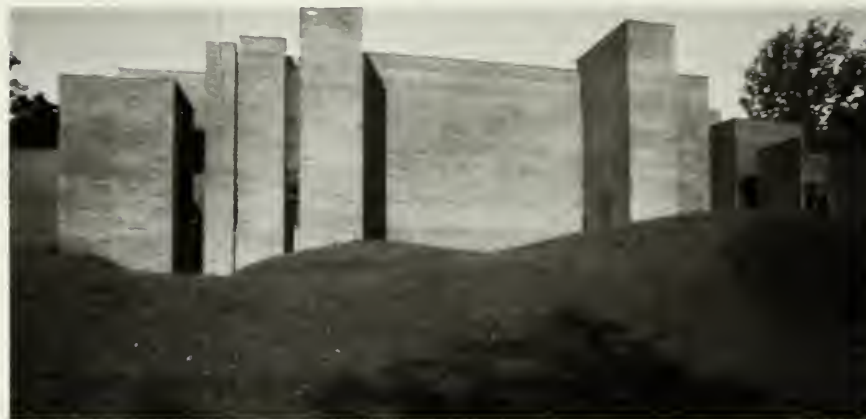




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### Mid-Career Fellowships

Beginning in 1975, and each year subsequently, the American Academy in Rome has awarded four fellowships of six months, duration each to established professionals in the fields of architecture, landscape architecture, and design for the purpose of enabling them to take time off in mid-career to pursue independent studies related to their professions. These Mid-Career Fellowships are sponsored by the National Endowment for the Arts.

The fellowships expand the program of the American Academy in Rome, which is a private institution chartered by the Congress of the United States in 1905 to provide working and living facilities for American artists and scholars within two schools: Fine Arts and Classical Studies.

The diversity of pursuits undertaken by the Mid-Career Fellows and the common richness of their experiences is exemplified by comments made by three of the 1978 fellows in letters to American Academy President Bill N. Lacy.

Michael Lax, an industrial designer in New York, intended to use his fellowship to pursue a work program that applied his interest in glass and ceramic techniques to consumer products. The city of Rome, however, provided Lax with "unexpected surprises and satisfactions" that caused him to alter his work program to consider glass as a building material and to entertain the concept of staircases as sculptural elements, prompted by their varied and skillfully designed presence throughout the Italian city.

Landscape architect Peter Rolland, like Lax, was unprepared for the richness of Rome and the stimulation of the Academy. He found the city "with its spaces, textures, movements, ever-changing light, [and] materials" so absorbing that he altered a program of photographic study and an itinerary that included Egypt and Greece to concentrate on Italy. In order to partake in the intellectual stimulation provided by the Academy's Fellows, Visiting Scholars, and guests, he made the

Academy his home base. In addition to "re-sensitizing myself to... the beauties and concern of detail, [and] movement... of Italian architecture and art," Rolland is incorporating his photographic studies into his course work at Yale.

Common to the experiences of all the Mid-Career Fellows is their surprise at the unexpected stimulation offered by their host city. The fascination of Rome and its contrast to the United States is eloquently expressed by architect George Hartman, another 1978 Mid-Career Fellow:

"Italian architecture is more often than not developed within the most rigid constraints... Yet, out of these limitations come the most astonishing richness and variety of response. ... The Italians tend to embellish and make the most out of necessities. A drive to work becomes a major road race, lunch becomes a two-hour banquet, clothing becomes an art form, and a two-week vacation becomes the event of the year. The idea of focusing one's resources on a

few things and developing them very seriously contrasts with the uniform dispersal of energy and attention more characteristic of Americans."

Grantee:  
The American Academy in Rome  
Executive Secretary:  
Ruth D. Green

1  
*Handblown glass designed by Michael Lax. Photograph by Michael Lax.*

2  
*Pool for home designed by Peter Rolland, Westchester County, New York.*

3  
*Earthforms, St. Mary's Monastery, New Jersey. Photographs by Peter Rolland.*





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## Career Discovery Program

Harvard University's Career Discovery Program is a comprehensive six-week introduction to the training, work, joys, and frustrations of professional careers in architecture, city and regional planning, and landscape architecture. Now entering its ninth year, this unique summer program is designed to meet the needs of persons exploring career possibilities or changes, whether they be eighteen or fifty-eight.

Career Discovery combines studio work, field trips, lectures, and career counseling. Because the program is offered without academic credit, admission is based on evidence of the applicant's interest and need for an exploratory program in the design professions. Thus many participants who would not ordinarily find their way to the Harvard Graduate School of Design benefit from the school's faculty and visiting professors, as well as its graduate students who serve as instructors.

Grantee:  
Harvard University

Project Director:  
Paul Fishman, Director of Special Programs, Harvard Graduate School of Design  
Participants:  
Madeleine Robins, Coordinator, Career Discovery Program 1979;  
Carol Kort, Director of Public Information, Special Programs

1  
*Students in Harvard University's Career Discovery Program at work at the Graduate School of Design. Photography by Bonnie S. Burt.*



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## An Institute for Environmental Education

In 1977, the Arts Endowment funded the establishment of the Institute for Environmental Education at the University of New Mexico's School of Architecture and Planning in Albuquerque. The Institute was formed to train educators in environmental design in methods for schools, public institutions, and community groups to teach about the built environment and to design better indoor/outdoor learning environments. Since its inception, the Institute has been influential, nationally as well as in New Mexico; last May it persuaded the National Association for Environmental Education to address the subject of built-environment education at its national conference.

Grantee:  
University of New Mexico  
Project Directors:  
Anne Taylor and Wolfgang Preiser  
Participants:  
Stephen Mao, graduate assistant; Hy and Joan Rosner, instructors and co-authors, Albuquerque Environmental History; John Cox, Director,

Environmental Education, Albuquerque public schools; Donald Kelly, Chairman, Elementary Education; Morton Hoppenfeld, Dean, School of Architecture and Planning

1  
*Learning about the built environment. Photography courtesy of University of New Mexico's Institute of Environmental Education.*



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### Curriculum for Historic Preservation

Although historians have acknowledged that a great nation's autobiography is written most clearly in its lasting art forms, there were few opportunities for formal graduate training in the preservation of American architecture until 1974, when the History Department at the University of Vermont developed a curriculum for a master's degree in Historic Preservation with the aid of three grants from the Endowment.

The program emphasizes the need to design a common value system for making decisions on preservation that would replace decision-making based on subjectivity, prejudice, and set answers. The program's goals promote recognition and respect for the diverse architectural contributions made by each generation; foster an understanding of historic preservation as a method of impartial management that tries to balance the values of varying architectural contributions; and encourages close relationships between historic preservation and other movements.

Students develop an historical perspective through the study of American cultural history and architecture, acquire technical skills through specialized courses, and participate in lectures designed to involve the community. Program alumni in fields ranging from architecture to economics are working around the country for business, government, and nonprofit organizations.

Historic preservation today is in its infancy; the University of Vermont program is making a vital contribution toward fostering a society capable of responsibly managing its own environmental heritage.

Grantee:  
Department of History, University of Vermont  
Project Director:  
Chester H. Liebs  
Participants:  
(University of Vermont)  
Departments of History and Arts,  
Fleming Museum; Vermont Council on the Arts; New Hampshire Preservation Office

1  
*The University of Vermont's preservation work at Windsor ruin in Mississippi is typical of the fieldwork on built-environment projects nationwide that are an integral part of the program. Photograph by Chester H. Liebs.*

### Space: Inside/Outside

Space, architecture's major element, is the focus of a program developed by the Spencer Museum of Art of the University of Kansas, for junior high school students in the Lawrence, Kansas, school system. The program is designed to foster an aesthetic awareness of the environment.

Through classroom slide presentations, museum tours, and other activities, students explore the arrangement of space, its psychological impact on the individual, and the varying moods that space conveys. Problem-solving exercises are designed to stimulate students to discover how space directly affects their sense of well-being. A portion of the classroom presentation draws on examples from the students' own environment, while in the museum students apply the concepts they have learned to works of art.

Grantee:  
The Spencer Museum of Art, the University of Kansas  
Project Director:  
Dolo Brooking, Director of Museum



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## Kids-Only Architecture

### Education

#### Participants:

Karen Gould, co-author; Robert Gould, consultant; (Lawrence public school system) Dan Jaimes, Laurin Wilhelm, Gary Kroeger, Kathy von Ende; Frank E. Davis, Vice President, Koppers, Co.; American Institute of Architects; George Griffin, Spencer Research Library; Michael Ott and Christo, artists; Michael Neilson, design consultant; Docents of the Museum of Art

"Somewhere between the ages of eight and eighteen, children quietly slip away from the arts, leaving behind untold talents."

Nancy Renfro, director of "Kids-Only Architecture," an educational program that she has conducted for seven-to-twelve-year-olds in Pennsylvania schools, believes that children should be encouraged to search their daydreams and incredible imaginations for solutions to unconventional architectural projects. For example, she asks her students to imagine that an animal is going to move in next door, then asks, "What kind of house will he need?" Or she encourages them to think about their secret fantasies and create the perfect hide-away, or garden, or playground, or even solar energy house.

To make room for the children's own creativity, Renfro uses few visual aids, remembering their susceptibility to imitation. Instead, she sparks their work with animated verbal imagery. The results are fresh, entertaining, delightful—and even

sobering. In 1977, the Smithsonian Institution sponsored an exhibition at the Renwick Gallery called "Kids As Architects," which celebrated some of the remarkable talents Renfro's workshops have nurtured.

#### Grantee and Project Director:

Nancy Renfro

#### Participants:

The children and staff of Easttown-Tredyfffin School District and Westchester School District, Pennsylvania

1

*An energy sunflower house.*

2

*Imagining a snug-a-bug house wheelchair-operated.*

3

*Imagining a snug-a-bug house ski-powered. Photographs by Nancy Renfro.*



## A Building Education System

Ours is a rapidly changing society—socially, politically, and environmentally—presenting us with problems that demand sophistication, patience, and cooperation to solve. Problems faced by future generations will not lend themselves to traditional answers. Picking up where traditional education has left off, the City Building Education Program evolved to help children and adults, students and teachers, develop the skills and sensitivities they need to live in and improve their communities and environment.

The City Building Education System uses the concept of classroom as a city to integrate basic learning skills into a broad education in community leadership. The classroom becomes a microcosm of society, a living metaphor for all life's processes. As the classroom is redesigned as a living space, a working space, a space for the business of life, such traditional subjects as mathematics, reading, the arts, and language are employed to manage issues that arise. As students design and run the

classroom-city, they look beyond its walls to learn about other organizations—how people work together, making rules and handling the consequences of their decisions. The City Building Programs communicate concepts of leadership, compromise, and cooperation to students through their participation in exercises that simulate their relationships to objects, organizations, the community, and the environment. Ultimately, students begin to understand that everything happening in the classroom is also happening in the city, and to them.

Endowment support in 1971 launched the pilot City Building Education Program in three schools within the Los Angeles Unified School District. Professionals from architecture, planning, design, and other related fields collaborated with three teachers, a program director, and one hundred elementary school children in the year-long experiment. Participants studied their cities and communities, gathering information about environmental

implications for learning, thereby developing a form of alternative education. With professional assistance, classes drew maps and built models of their communities as they existed and as they might look in the future, based on projected needs.

The Center for City Building Education was established in 1974 as a non-profit corporation to develop an interdisciplinary alternative education system with an urban focus. Since the original pilot program in Los Angeles, elementary, secondary, college, and graduate school programs have been developed in a variety of fields. In each case, the basic City Building activities are interpreted through the perspectives of consultants representing various professions. Teacher training, team teaching, and the use of academic professionals are crucial program elements. The curriculum guide, *City Building Educational Programs: Architectural Consultant Edition*, two slide presentations, and a film, "City Building: A Way to Learn," document the various ways in which

design professionals can collaborate with educators to involve people in community life while providing them with alternative, effective learning opportunities.

Grantee:

The Center for City Building Educational Programs

Project Director:

Doreen Nelson, Director, The Center for City Building Educational Programs

Participants:

J. Graham Sullivan, Deputy Superintendent of Los Angeles City School District, Area D; Westminster Avenue Elementary School, Venice; Brockton Avenue School, West Los Angeles; Warner Avenue School, West Los Angeles; Teri Fox, documentation and photography; Daniel Zimbaldi, photography; Deborah Berger and Henry Kahn, research; (Architects and planners) Daniel Benjamin, René Gould, Gregory Spiess; (Consultants) Charles Eames, Allan Gatzke, Frank O. Gehry, Gilbert A. Stayner



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## Architects-in-Schools

The Architects-in-Schools (AIS) program, sponsored by Educational Futures, Inc., of Philadelphia, is designed to demonstrate to students from kindergarten to high school how their school subjects apply to the fields of landscape architecture and environmental design. The AIS program has been instrumental in developing and disseminating built environment education programs in thirty-six states within the last three years. A 1976 Arts Endowment grant enabled Educational Futures to design a process for documenting and evaluating program activities regularly within the eighty residency sites. These evaluations have been responsible for AIS's continued success and growth.

The documentation and evaluation process requires each architect to provide Educational Futures with a record and illustrations of project work, such as children's drawings or slides of project activities. These materials are evaluated and organized to develop the *Documentation/Evaluation Book*, a yearly publication,

and are used to revise the *AIS Planning Workbook*. In addition, AIS has produced a slide show to communicate their concept of environmental conservation nationwide.

Grantee: Educational Futures, Inc.  
Project Director:

Aase Eriksen, Executive Director,  
Educational Futures, Inc.

Participants:

Educational Futures staff and associates; Attic & Cellar, designer—*AIS Planning Workbook*; Sanchez, designer—*Documentation/Evaluation Book*, 1976–77

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*Children sharpening their sensory awareness and learning about environmental design. Photographs by Educational Futures, Inc.*

## Participatory Design

In 1976, Educational Futures, Inc., of Philadelphia received an Arts Endowment grant to develop a demonstration project for promoting the better design of public school grounds and their more extensive use by the community. The project illustrates how students, parents, school officials, and planners can participate in and achieve consensus and support for a design and planning issue.

A school site in Grand Rapids, Michigan, redeveloped into a community park and education center, has provided a successful test of the participatory design concept. The project was funded jointly by the Arts Endowment, the Michigan Council for the Arts, the city of Grand Rapids, and the Grand Rapids public school system.

Grantee:

Educational Futures, Inc.

Project Director:

Aase Eriksen, Executive Director,  
Educational Futures, Inc.

Participants:

Caroline Spankie, project associate; Milton Miller, Director, Facilities Planning, Grand Rapids public schools; Sanchez, designer—*The Central Park Project, Grand Rapids, Michigan, The Participatory Design Process*

### Environmental Community Problems

The Environmental Intern Program/Northeast is designed to provide technical assistance to community groups and to give students interested in preservation and community development professional experience in those areas. The program places young interns in municipal agencies, nonprofit organizations, and state bureaus throughout New England. Interns provide design assistance to urban improvement projects and technical assistance to projects on historic preservation, land use as it applies to growth and development, and the use of zoning to improve the visual quality of the environment. Funding from the Arts Endowment has helped support these interns, some of whom have been the sole source of information for citizens' groups on design subjects.

The cooperation that has grown between interns and planning officials, merchants, and civic groups has led the communities to adopt many regulations suggested by the interns and to form citizens' groups to implement suggested changes.

Grantee:  
Environmental Intern Program/  
Northeast  
Project Director:  
Susan W. Hunnewell

### Environmental Experience Stipends

Through a series of small incentive grants provided in part by the Arts Endowment, the Association of Collegiate Schools of Architecture (ACSA) has sought to encourage as many as thirty student and faculty teams from diverse schools of architecture and design to develop new courses on environmental education for elementary and high school teachers.

The Environmental Experience Stipends Program provides students at schools of architecture and design with an innovative way for learning how to teach nonprofessionals about the natural and built environment. Educational programs developed by ACSA stipend holders range from an academic, reading-centered course for teachers and education students at the University of Oregon, which is focused on classroom discussions based on value-laden and reform-minded readings (Barry Commoner's *Closing Circle*, Philip Leaton's *The Pursuit of Loneliness*), to hands-on teaching about the environment to primary and secondary

school students through various games, mapping techniques, and field trips.

ACSA stipend holders, linked by a conference and a publication of their efforts, have made an important impact on the field of environmental education.

Grantee:  
Association of Collegiate Schools of  
Architecture  
Project Director:  
David Clarke, Executive Director,  
ACSA  
Participant:  
Bruce Webb



# Urban Quality and the Arts



The three people who comprised the panel on urban quality and the arts were chosen for their extensive experience with the impact of the design arts, architecture, and urban design in particular, on the life of people in many and varied communities. Yet, their experience and points of view could hardly have been more different. One panelist is an architect-urban designer with a record of major contributions in professional practice, another is a professional writer and commentator on the impact of change in the physical environment on the people who use that environment, and the third is primarily an educator-theoretician with a background of professional practice.

As we began our review, we quickly realized that we would be quite capable of using all the allotted time to define in advance a written set of criteria by which to judge exceptional work. Instead, we decided to review and evaluate each project independently and then, by comparing notes, deduce the criteria they

shared. We were delighted and somewhat astonished, then, to find that when we shared our individual judgments, we agreed on approximately ninety percent of those projects regarded to be outstanding and on eighty percent of those we found to have merit, or to be disappointing. We found, as well, that even the least effective projects had some potential promise: they were not "weak," but excellent opportunities missed, and in that respect "disappointing."

The panel could never have predicted in advance the rather subtle criteria the projects selected seemed to imply in retrospect. We chose to honor work in the following four categories: First, projects structured with an entirely original concept that had, to the best of our knowledge, never been attempted in the United States before and that promised to add an entirely new dimension to the quality of the environment. Examples include the National Museum of the Building Arts, San Fernando Valley's Arts Park, and, in a very

special way, Philadelphia's Schuylkill River Corridor study (Billboards as Roadway Art). The latter developed a visual signage system that could have helped visitors to the 1976 Bicentennial celebrations in Philadelphia orient themselves to the neighborhoods and attractions of the city as they approached by car or bus on major access routes. The recommendations of the study were not implemented. The design approach was nothing short of radical. The panel spent more time debating the value of the substance of this proposal than they used to discuss the next twenty projects. The controversy provoked by the proposal was the core of its excellence.

The second category of programs we considered to be excellent used ideas that may have been tried in other countries or may have appeared in books or articles as suggested approaches to urban quality. In each case, however, the adaptation to and actual use in a specific setting was entirely original and, more important, successful enough to serve as a model

for use in other locales. Such projects are exemplified by the study of ways to reuse the back alley street network in Louisville, Kentucky, as the basis for a fresh reorganization of neighborhood space. The New York City Municipal Arts Society's "visible streets" project, which transformed the deadening effect of steel, roll-down security shutters on storefronts into a visual delight by means of an intelligent application of murals to these normally blank facades, deserves not only recognition but widespread imitation. William Matuszeski and Mary Procter's book, *Gritty Cities*, calls attention to the architectural richness of turn-of-the-century, Victorian buildings and neighborhoods in tired and grime-covered older northeastern industrial towns that most people, for lack of guidance, assumed were nothing but ugly.

A third category of projects the panel found itself claiming recognition for encompassed design ideas that have been tried many times but that were represented by unusually

imaginative and creative solutions among the grants entered for consideration. Examples include the public transportation-related urban design improvements developed for Washington, D.C.; the revitalization of older residential neighborhoods in Milwaukee, Wisconsin, and Worcester, Massachusetts; artists' housing developments in San Francisco and Minneapolis; and the sensitive recycling of old buildings in Dayton, Ohio, and Staten Island in New York as cultural facilities.

The fourth and final category of projects we considered to be outstanding were notable because the process used was of equal or greater importance to the physical end product. The design competition held in Provincetown, Massachusetts, for the reconstruction of the Provincetown Playhouse is a notable example. The press and television found the public performance of the design process, which was the essence of this project, to be good news in every sense. We felt proud that the inner workings of the act of design-

ing, if adequately presented, could be as fascinating to nonprofessionals as it was to insiders like ourselves.

Quite another kind of "process heavy" project, which included a series of art events produced by the Cambridge (Massachusetts) Arts Council, had no product at all. Seeing poetry projected on the moving lights of the sign that sits on top of the intensely busy newspaper and magazine kiosk in the middle of Harvard Square leaves no physical record, but makes an indelible impression on those who expect to read nothing more than the late news and weather report. This project drew the panel into another extended discussion. None of us could know for certain what effect ephemeral events with no physical residue could have on the users' sense of urban quality. Was this design at all, or did it fit better into the framework of the humanities? We probed the details of the program until satisfied that the events were indeed designs, but designs outside the conventional definition of the term.

Herein is revealed an essential but usually unspoken set of expectations for the Endowment's Design Arts Program. In their deliberations, the panel members discovered just how much they counted on those who receive grants to support projects that have an unconventional constituency, an unconventional process, or unconventional goals. What better reason for Arts Endowment funding than to enable promising, creative work of the kind the private sector has never been willing or able to support.

*Panelists (from left to right in photograph) Bernard Spring, Ellen Perry Berkeley, Henry Cobb.*





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### Design Charrette for Provincetown

When arsonists torched the historic Provincetown Playhouse in 1977, destroying every costume, set, and archive photograph along with the building, it seemed that nothing short of a miracle could put the sixty-five-year-old company back in operation. Theater directors Adele and Lester Heller, enlisting the aid of *Architectural Record's* then associate editor, William Marlin, set out to achieve that miracle—in an enthusiastic, unconventional, and, some would say, ingenuous way. Their combining of an on-site, architects' competition for a new theater with intensive community involvement has resulted not only in a design that captures the spirit and history of Provincetown, but in an exciting and workable new approach to architectural design for the community.

### The Competition

In choosing competitors, the project leaders were more concerned with a firm's interest in contextual design values and commitment to community-development issues than its

prominence in the architectural field. Seven firms were selected, all from New England and, with one exception, all young and unestablished.

On arriving in Provincetown, the two-man teams received their first real briefing on the problem: to design a playhouse that would include a main theater, a combination rehearsal room and mini-theater, a multipurpose backstage area, a lobby and box office, quarters for performers and apprentices, a museum and archives, and a pavilion and caretaker's quarters—all on a site  $47' \times 266'$ , to a maximum height of  $35'$ . They had eight days.

Elbow to elbow, the architects went to work in the makeshift studio of a waterfront restaurant. With the town, the sea, and the aura of the playhouse heritage constantly reinforcing their schemes, the teams produced designs diverse in interpretation, but consistent in their sensitivity to purpose and location. All teams felt that being on-site, and

the classroom-like intensity of working so openly and intimately together, were directly responsible for the success of their designs.

Chaired by I. M. Pei, a unique jury comprising exceptional architects from across the country, the editor of *Architectural Record*, and three lay persons from Provincetown judged the designs. After much deliberation, they chose the design of William Warner of Exeter, Rhode Island, whose simple, nineteenth-century warehouse-style scheme combined great appeal and functional utility.

### Community Involvement

However innovative the parameters of the competition and judging, the most unorthodox and at the same time most significant component of the playhouse project was the extent of community involvement. In deciding to hold the competition on-site, the project leaders had made a commitment to bring the architects into contact with the future

patrons of the theater. Every day, the restaurant-studio (contributed by a local businessman) was opened to the public for an hour, and every day more than a hundred visitors from all segments of Provincetown society came to watch the architects at work. They came with questions, suggestions, helpful information, criticism, food, and drink; in return, they gained an understanding of the architect's craft and a sense of having participated in shaping the town.

And for the architects, there was satisfaction too: insight into their task, and a greater boldness of approach than would have been possible working in isolation. One competitor expressed the benefits of community involvement by saying: "Architecture has never been closer to the people than during this competition. It is a great opportunity for both sides."

Grantor:  
Provincetown Playhouse on the Wharf, Inc.



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## Renovating a Movie House

In 1978, the National Endowment for the Arts awarded the Indiana Repertory Theatre a \$15,000 grant to support a research and design project for the IRT's proposed new home, the Indiana Theatre, a fifty-two-year-old movie house located in downtown Indianapolis.

With the artisanship of Evans Woollen, Indiana's leading theater architect, the architectural feasibility research was completed along with schematic and developmental designs including renovation plans and cost estimates.

Renovation of the Indiana Theatre is now under way for the IRT's new home opening, October 24, 1980. The \$5.29 million project will house three performance spaces under one roof and will be among the country's most sophisticated theater complexes.

Grantee:  
Indiana Repertory Theatre  
Project Director:  
Benjamin Mordecai, Executive  
Director, Indiana Repertory Theatre

Participants:  
Chris Armen, project manager;  
Woollen Associates, architects; Lehr  
Associates, mechanical/electrical  
engineers; Kolbjorn Saether, struc-  
tural engineer; Roger Morgan, the-  
ater consultant; Bolt, Beranek &  
Newman, acoustical consultants

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*Renovations are currently under way for the Indiana Repertory Theatre's new home in the historic Indiana Theatre, located in the heart of downtown Indianapolis. A former three thousand seat movie theater, the IRT facility will have three theater spaces under one roof with sophisticated administrative and production offices, scenery and costume shops, and rehearsal rooms. Photograph courtesy of Indiana Repertory Theatre.*

Project Directors:  
Adele Heller, Lester Heller, William  
Marlin  
Participants:  
(Architects) Turner Brooks; Ken-  
nedy-Montgomery Associates; Paul  
H. Kreuger Associates; Morrish &  
Fleissig; Perry, Dean, Stahl and  
Rogers; James Volney Righter; Wil-  
liam Warner; (Jurors) I. M. Pei,  
Raquel Ramati, Herbert McLaughlin,  
Arthur Cotton Moore, Walter  
Wagner, Laurence Booth, Josephine  
DelDeo, Sal DelDeo, Ted Barker;  
Ciro Cozzi, studio contributor

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*One of the competitors explaining his  
design for a new playhouse to Provincetown, Massachusetts, residents.*  
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*William Warner with a model of his  
winning design for the restoration of the  
Provincetown Playhouse.*  
3  
*Provincetown Playhouse model. Photo-  
graphs by Ira Wyman.*





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### Artists' Housing in San Francisco

For over forty years, the four Victorian structures that became the Goodman Building graced the downtown San Francisco area as privately owned town houses. The sights and sounds of family life gave way to quieter tones and slower rhythms when the units were converted into a residential hotel after the earthquake of 1906. The hostelry, which featured commercial shops on the ground floor, one of which, A. Goodman, Ladies Tailor, gave the building its name, flourished in the twenties and thirties.

By the mid-1950s, attracted by its central location, the demise of most other studio buildings in downtown San Francisco, excellent north light, Victorian ambience, and low rent, the residents of the Goodman Building were mostly painters, writers, dancers, composers, musicians, poets, and theater people. There resident artists responded to the ambience with an outpouring of art that has greatly enriched the cultural life of the city and the nation for more than two decades.

But urban economics of the 1970s cast a shadow over the "good life" of the Goodman, and the structure eventually was scheduled for demolition. The thirty residents threatened with eviction rebelled. Rather than give in without a fight, they commissioned a feasibility study to convince the owner, the San Francisco Redevelopment Agency, that the building had historic and architectural merit and made a significant cultural contribution to the city's artistic heritage.

Persuading the agency to reconsider its demolition order meant the residents had to identify economically viable rehabilitation schemes. The underlying assumptions of the rehabilitation alternatives were the continued need for low-cost housing and studio space, compliance with all existing building codes and standards, and development of existing cultural resources.

From its financial analyses, the group discovered that, by using a combination of financing ap-

proaches, the rehabilitation and maintenance of the building as low-income living space and work studios for artists would be feasible.

The Goodman Group, as the protesting residents became known, also succeeded in making the San Francisco community aware of the building's architectural value, of its use as a community art center, and of the contributions its residents make to the cultural life of the city. Their approach involved holding a two-day community workshop to explain the Goodman Building's current role and to gain a consensus on its future. Participants included city supervisors, building code officials, Redevelopment Agency staff, members of the San Francisco arts community, and neighbors.

Having succeeded in saving this unique community institution and in getting the Goodman Building listed in the National Register of Historic Places, the newly formed Goodman Building Development Corporation is now negotiating with the San

Francisco Redevelopment Agency to buy the building so that rehabilitation of the historic structure can begin.

Grantee:  
The Goodman Group, Inc.  
Project Director:  
Cathy Simon, Marquis Associates  
Participants:  
(Marquis Associates, Architects and Planners) Robert B. Marquis, Joseph Toussaint; Charles B. Turner, Jr. and Jeffrey Feldman, San Francisco Community Design Center; Chester Hartman, social planner; John Carden Campbell, historic preservationist; Jim Burns, community workshop leader; (Economists) Edward Kirshner, Chester McGuire, Joel Rubenzahl; J. Paul Oppenheim, cost estimator; Otto Avvakumovits, structural engineer, GFDS Engineers; Rodney Roberts, mechanical engineer, Montgomery & Roberts, Consulting Engineers; Agripino R. Cerbatos, electrical engineer, Marion, Cerbatos & Tomasi, Engineers; Robert Berner, Foundation for San Francisco's Architectural





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## A Children's Museum

Heritage; San Francisco Redevelopment Agency staff; Mrs. Bland Pratt, Landmarks Preservation Advisory Board

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*The original Goodman building in 1903. The baby is Mervyn Goodman. The stained glass window and arched window frames were later incorporated into remodeled structure.*

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*Center bay window details of the Goodman building.*

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*Artists' studio space in the Goodman building. Photographs by Ted Milikin.*

How does a pre-Victorian mansion manage to present a youthful facade? The Pitcher-Goff Mansion of Pawtucket, Rhode Island does it by housing the Children's Museum of Rhode Island, a hands-on learning center that offers its young visitors an opportunity to explore the world of art.

The museum is using a \$6,500 Arts Endowment grant to plan for the conversion of its buildings, which include an 1890 carriage house, for arts-related activities. The museum has hired a designer to suggest ways to sensitively adapt the architecturally fine buildings and to encourage an awareness by the children of the social, economic, and aesthetic milieu of turn-of-the-century Rhode Island. Students at the Rhode Island School of Design have also assessed the museum's facilities and recommended adaptations.

The museum has organized a series of workshops ranging from making a model of a room to staining glass and glazing tiles. It is also planning to

redesign ten exhibition spaces. One of the spaces contains a studio for an artist-in-residence. The exhibited studio offers children the opportunity to watch a professional artist at work, ask questions, and try out the tools and media used. The museum's first artist-in-residence is Rhode Island's Craftswoman-in-Residence, Diana Jackson. The position will rotate among artists representing different areas of the visual arts.

Grantee:

The Children's Museum of Rhode Island

Executive Director:

Jane Jerry

Project Director:

Kathleen Dwyer

Participants:

David McCauley, head consultant and author; Jim Barnes, consultant and Assistant Professor, Department of Architecture, The Rhode Island School of Design; Morris Nathanson, consultant and architect; Judy Sue Goodwyn-Sturges and Mahler Ryder, consultants, The Rhode Island School of Design

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*Proposed renovation of Pitcher-Goff mansion. Drawing by Jim Good.*

### Harlem Institute of Fashion's Museum

There exists an oft-quoted myth that black people are "newfound talent" in the fashion field. The Harlem Institute of Fashion (HIF), founded in 1966 to make the fashion arts more accessible to the underprivileged, decided to correct this misapprehension by establishing a fashion museum of clothing designed and/or executed by blacks and other minorities.

With the assistance of a \$20,000 grant from the National Endowment for the Arts, HIF obtained more than two hundred items from professional fashion designers, dressmakers, and other artists around the country. With the help of many community volunteers, the HIF museum opened as scheduled on October 21, 1979.

In addition to providing support for the museum, the grant enabled HIF to invite fashion specialists to participate in seminars and workshops; to make field visits to fabric houses, libraries, and museums; to take refresher courses in marketing techniques and promotion ideas; and to participate in HIF's fall fashion exhibit.

Grantee:  
Harlem Institute of Fashion  
Project Director:  
Lois K. Alexander  
Participants:  
Frank R. Giacomino, Julius F. Lane, Barbara Black, Bert White, Gladys James, Michael Henderson, Gladys Beckles, more than thirty volunteers; (Technical advisors) Stella Blum, Ellen Tarry, Ted Smith, Arthur Englander, Gylbert Coker, Terry Plater, Lowery Sims; (Consultants) Vivian Robinson, Dolores Wright, Bernice M. Peebles; Geoffrey Holder, Bernard Johnson, Tom Drew, Charlie E. Brown, Helen E. Harden, Ruth C. M. Hill, Sammye K. Greene, Ethel L. Payne, Ann Lamb Davis; Sallie Williams, staff assistant

### A National Museum of the Building Arts

The United States may soon have its first museum dedicated to the building arts. Our environment influences how we live, yet most Americans know very little about the way our towns and cities are built. The Committee for a National Museum of the Building Arts hopes to change this situation. With Endowment assistance, the committee has undertaken a comprehensive program of research, public education, and fund raising to gain the support necessary to establish a Building Museum.

The magnificent Pension Building in Washington, D.C., a landmark on the National Register of Historic Places and an impressive example of late nineteenth century American building technology, is the future site of the Museum. In 1978, Congress passed a resolution which designated the Pension Building an architectural treasure and proclaims the building's most appropriate use to be a Museum of the Building Arts. The proposed museum has the additional endorsement of the building and construction trades and of

architects and historians nationwide. The timetable for restoring the Pension Building as the Building Museum depends upon when sufficient funds can be raised. The Committee's goal is to open the museum on the centennial of its completion in 1887.

### Regenerating the Past to Shape the Future

One out of every seven Americans works at helping to build and rebuild America. Construction accounts for almost ten percent of our gross national product. Buildings and other forms of construction express our tastes and aspirations. Past civilizations are remembered, and judged, by their monuments, temples, and cities. Yet few Americans can tell a good building from a bad one or realize the importance of the difference. In the next two decades we must build, rebuild, and restore more of our environment than we have built in the last two hundred years. The Committee for a National Museum of the Building Arts believes that we



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can accomplish this task with more dignity and confidence if we have a better understanding of the building arts.

#### A Building for the Building Arts

Plans call for the museum exhibits and educational programs to combine technical, aesthetic, and social aspects of design, planning, and construction. The goals are to demonstrate that successful building is the result of integrated purpose, surroundings, structure, and human need; and to promote and assist citizen participation in planning and building. The museum will serve as a forum for the exchange of knowledge, experiences, and design solutions to urban-planning problems.

The museum will house exhibits about design and problem-solving, the history of building in America, what buildings mean and how they should serve the needs of the individual—the user, the client, and the public-at-large. There will also be temporary exhibits of some of our

cities' outstanding accomplishments, such as the revitalization of Baltimore's inner harbor; and a permanent planning and building library and archives. Several non-profit organizations with complementary interests may move their offices into the Pension Building and a museum shop and restaurant will be incorporated into the restoration.

Grantee:  
Committee for a National Museum of the Building Arts  
President:  
Cynthia R. Field, Director of Research  
Project Director:  
Wolf Von Eckardt  
Participants:  
Volunteers and members of the Board and Advisory Committee of the Committee for a National Museum of the Building Arts



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*The Pension Building in Washington, D.C., is the site for a proposed National Museum of the Building Arts. Photograph by Robert Lautman.*

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*Interior of the Pension Building in Washington, D.C. Photograph courtesy of the Committee for a National Museum of the Building Arts.*



### West Michigan's Landmark for Art

Two grants from the National Endowment for the Arts, awarded in 1975 and 1978, enabled the Grand Rapids Art Museum to renovate the historic Federal Building, located in the heart of Grand Rapids, for reuse as its new home. The first grant supported a study of the 1909 Beaux-Arts structure to assess its adaptability to museum use. In 1978, a challenge grant of \$250,000 elicited an unprecedented response from the Grand Rapids community and the State of Michigan, generating more than \$3 million.

Once the Museum has relocated in the Federal Building, officials anticipate that it will serve more than 250,000 people annually on both a community-wide and regional basis.

Grantee:  
Grand Rapids Art Museum  
Director:  
Robert M. Murdock  
Project Director:  
Elizabeth Crouch  
Participants:  
Emilio Ambasz, architect for initial

design development; Steenwyk & Thrall, architects; Museum staff and volunteers



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### Arts Park in Los Angeles

Plenty of talent and imagination, the realization that we are beginning an era when the creative use of leisure time will become an important social concern, and some vacant land in a flood plain have led to a plan for an Arts Park in the Sepulveda Reservoir Basin of the San Fernando Valley in Los Angeles, California. Planning strategies and design proposals for the Arts Park have been shepherded by the San Fernando Valley Arts Council, with moral and financial support from the city of Los Angeles and the National Endowment for the Arts. An imaginative proposal has been put forth by architects Frank O. Gehry and Lawrence Halprin, who worked with a task force of technical advisors from the city of Los Angeles, community leaders, and visual and performing artists. This cooperative partnership represents an innovative approach for Los Angeles's cultural planning.

Development of the Arts Park Idea  
Planning for the Arts Park began several years ago when the U.S.

Army Corps of Engineers and the Department of Recreation and Parks set aside an eighty-acre site in the Sepulveda Reservoir Basin for lease to the city of Los Angeles. From its inception, the park has been conceived of as more than a new arts "house"; it has been designed to provide a new kind of creative environment where the public could watch artists at work and participate in the artistic process. The Arts Park is planned to have a kaleidoscope of performances and events undertaken by visiting filmmakers, musicians, poets, architects, sculptors, dancers, and craftsmen. Formal facilities such as theaters, galleries, and workshops will be augmented by diverse informal, outdoor performance and exhibit spaces. Classes in the arts will also be offered. Overall, the intention is to combine the best elements of a fair and a school.

### The Arts Park Design

The design required a certain ingenuity, as part of the site will occasionally be flooded. Thus buildings



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susceptible to water damage will be elevated above the ground. The main building complex is a sequence of bridges and decks linking open-air sheds, shops, studios, classrooms, and a 2,500-seat theater. A twenty-acre man-made lake will meander through the park. The design encourages visitors to stroll along paths, where they can watch and talk with artists at work.

No exact date has been set to begin construction of the Arts Park: members of the San Fernando Valley Arts Council have set a target opening date for 1984, with a projected capital budget of \$20 million. In the meantime, the concept behind the Arts Park—participatory art for the public—may contribute a new dimension to arts programming.

**Grantee:**

San Fernando Valley Arts Council

**Project Director:**

Joan Newberg, Executive  
Director, San Fernando Valley  
Arts Council

**Participants:**

Frank O. Gehry, architect;  
Lawrence Halprin, landscape  
architect; Christopher Jaffe,  
acoustician/program planner

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*Model for the proposed Arts Park in Los Angeles as it would appear from the man-made lake.*

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*The 2,500-seat theater, to be built on a flood plain, will be elevated against water damage. Photographs courtesy of Frank O. Gehry & Associates.*





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### Snug Harbor

An historic naval hospital and sailors' retirement home seems an unlikely setting for a community cultural center. Yet Snug Harbor on Staten Island in New York is an unexpected architectural haven well suited to its second life.

The eighty-acre Snug Harbor estate includes twenty-six buildings which form a living record of the evolving architectural taste of America in the nineteenth and early twentieth centuries. Today the complex is being restored to create the Snug Harbor Cultural Center, a place where resident artists can work and share their arts with the community.

### An Architectural Kaleidoscope

Snug Harbor opened in 1833 as the first naval hospital and retirement home in the United States. The initial building completed that year was designed in the Greek Revival style and established the monumental character reflected in all subsequent structures. In years following, buildings constructed in the complex mir-

rored the changing architectural tastes of the nation—Italianate, Second French Empire, Beaux-Arts, vernacular Victorian. Though notably diverse in style, the twenty-six buildings which today form Snug Harbor have survived together in their original context, in harmony with one another and the environment. Now owned by the City of New York, Snug Harbor has been placed on the National Register of Historic Places as a landmark.

### A Shared Cultural Dream

In the spring of 1979, a comprehensive feasibility study for the Snug Harbor Cultural Center was completed, marking the culmination of a three-year, community-wide effort to bring this restoration dream to reality.

Three successive New York City administrations had backed the development of an arts center at Snug Harbor. A \$4.5 million grant was approved by the state legislature for building restoration, and private



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capital, community development grants, and federal matching funds were donated for interior renovation. One new building is proposed: a glass-enclosed structure connecting the planned music hall and recreation building.

The energetic support of the arts community was guided by the Staten Island Council on the Arts. The Council oversaw the preparation of the feasibility study, which included an exhaustive investigation into the history and architectural significance of the Snug Harbor buildings.

Snug Harbor has operated on a limited basis since July 1976, providing space to fourteen community arts organizations and opening its first exhibition space, the Newhouse Community Gallery. The new Cultural Center will significantly enhance cultural and artistic opportunities on Staten Island, a growing community that currently lacks adequate studios, performance facilities, and galleries. For the many talented professional artists already living on

the Island, the Cultural Center will provide a place where they can share their work with the community. By helping to attract residents to the borough, it will become an economic asset as well.

### Grantee:

Snug Harbor Cultural Center, Inc.

Executive Director:

Michael T. Sheehan

Project Director:

David Gibson, David Gibson & Associates

Participants: Steven Bauer, Barnett Shephard, et al., David Gibson & Associates; Touche Ross and other preliminary studies; Columbia University School of Architecture, Program in Preservation

1

*The original Greek Revival building, built in 1833.*

2

*The Snug Harbor Complex: a parade of architectural styles. Photographs courtesy of Snug Harbor Cultural Center.*





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## An Art Center for Dayton

Designs have been drawn up and plans are under way to convert a nineteenth century armory into a community art center in Dayton, Ohio. The design reflects the desire of the city's performing and fine arts groups to make their art available to the public in an appealing, convenient, and unpretentious environment.

In 1977, the Dayton City Beautiful Council, a city agency, assembled a group of cultural organizations that wanted to make their art more easily available to the public. The discussion group included members of a repertory theater, a professional graphics design firm, representatives from the art departments of area universities, and the Dayton Art Institute. Group members agreed that the most desirable way to make their diverse design and performing arts activities more accessible would be to locate them in a single building—an old warehouse, perhaps—that could accommodate them with economy, flexibility, and distinction.

A nineteenth century armory on the main route downtown met these criteria, and more. Located in an inner-city neighborhood that has undergone significant renovation in recent years, the armory as an art center should be a valuable asset to the area as it stimulates additional improvements.

The exterior of the armory will be restored to its original appearance; a monumental stair will be added to the front entrance. The building's generous windows, which make the interior visible from the outside, will enable passers-by to glimpse activities within. Arts activities will be staged on five levels. The basement and ground floor will house the theater, the building's largest tenant. The second floor will contain the art gallery and administrative offices. The third floor and an attic to be converted into a loft will provide studio space. A common lounge set in a rotunda furnished with a fireplace will be located at the center of the third floor, with a cathedral ceiling extending into the loft. Dubbed "the

hearth," this area is where free exchange of ideas among the various artists will take place.

The present owners of the armory have agreed to move their business to new quarters and have offered the building for the Art Center. Fund raising to cover the costs of adapting the armory is now in progress.

### Grantee:

City of Dayton, Ohio

### Project Director:

Paul R. Wick, Director, City Beautiful Council of Dayton, Ohio

### Participants:

J. T. Patterson, Jr., President, City Beautiful Council of Dayton, Ohio;  
Jefferson B. Riley, AIA, and J. P. Chadwick Floyd, AIA, Partners-in-Charge, Moore Grover Harper, project consultant; Lorenz and Williams, Inc., consultant

### Photography:

Thomas Brown

1

*Proposed conversion of a nineteenth century armory to an art center for the city of Dayton, Ohio. Photograph by Thomas A. Brown.*



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A Cultural Center at Boott Mill

### Artist Living/Working Space

Historically, artists have served as urban pioneers as they have sought and developed discarded building spaces into creative environments, battled with building and zoning officials to legitimize their occupancy, and subsequently stimulated other commercial development.

The Minneapolis Arts Commission, aware that many local artists had begun to occupy vacant warehouses as living/working spaces in the central city, became concerned that no action had been taken to provide the living and working space that met artists' needs and complied with the zoning and building codes.

As a first step in defining a way to secure and retain appropriate space for use by artists, who they viewed as vital to the cultural life of Minneapolis, the commission undertook the Minneapolis Warehouse Project. The Project examined buildings in the downtown Warehouse District to determine how vacant and underutilized warehouse buildings could be converted to artists' studios and

living spaces in compliance with zoning and building codes and still be kept affordable for low and moderate income artists.

An initial survey of eighty buildings was made to assess general building conditions, current use, rental rates, existing mechanical and electrical services, floor plan, and circulation. Then five buildings representing a variety of building sizes, age, and use were studied in greater detail. For each of the five, design schemes, cost estimates, and possible financing arrangements were prepared. Development is more cost-efficient for larger buildings, but the scale required mortgage and public financing to make the space affordable to artists.

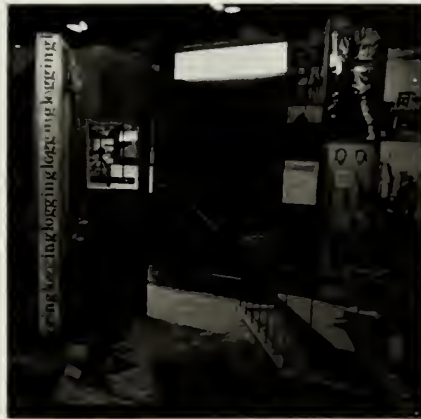
These and other study findings were published in a report, which serves as a sourcebook of analytical data, financing tools, legal and development mechanisms that can be used to create safe, affordable artist studio/living spaces in unused warehouse and commercial buildings.

Grantee:  
Minneapolis Arts Commission  
Executive Director:  
Melisande Charles  
Project Director:

Kris Nelson  
Participants:  
Steven Shapiro, legal researcher;  
Scott Williams and Kanwarjit Hora,  
architectural survey; (Architectural  
design and analysis) K. M. Lockhart,  
Richard Morrill, Scott Wende,  
Michael McCarthy; Robert Die-  
drich, engineer; James McComb,  
economic and financial analysis

As recently as 1972, the city of Lowell, Massachusetts possessed no major historical, cultural, or art center, although its population exceeds 100,000. The Human Services Corporation, armed with a grant from the National Endowment for the Arts, engaged Boston architects Michael and Susan Southworth to develop plans for a community cultural facility that would not only meet Lowell's needs but also assure the survival of a nineteenth century mill building sited on the Merrimack River.

The Southworth plan calls for the conversion of historic Boott Mill into a cultural and educational center catering to the community and supported by rental income from shops, offices, apartments, and a hotel. The innovative economic model, which uses the development of residences, hotel and commercial facilities on the site to support cultural activities, has since been adopted by several institutions across the country.



1

## A Museum Evolves

Grantee:  
Human Services Corporation  
Executive Director:  
Patrick Mogan  
Project Director:  
Susan Southworth  
Participants: Michael and Susan  
Southworth, project architects and  
planners; Community of Lowell

1,2

*Boott Mill, built in 1835, and its proposed redevelopment. Photographs by Michael Southworth.*

In 1973, the Temple Cultural Activities Center, Inc. received assistance from the National Endowment for the Arts for the purpose of initiating an arts program in central Texas. Funding was used to move an authentic 1907 railroad depot from Moody, Texas to Temple, where it would house a history museum, library, and public archives. Numerous businesses and local service clubs agreed at the time to help restore the building to its historically accurate condition as part of their contribution to Temple's Bicentennial Celebration. Later, several Texas foundations contributed substantial funds to complete the project.

Total restoration was achieved following a successful move, and on July 30, 1979, the chartered museum opened to the public. The booklet *A Museum Evolves* recounts the entire project story.

Grantee:  
Railroad and Pioneer Museum, Inc.  
Project Director:  
Mrs. Richard D. Haines, Director

and First Vice President, Railroad and Pioneer Museum, Inc.  
Participants:  
(Museum officers) Moran Kuykendall, President; Mrs. H. K. Allen, Second Vice President; James Hestand, Secretary; D. Q. Baskin, Treasurer; Richard Huff, CAC, Inc.; Board of Trustees, Railroad and Pioneer Museum; Many volunteers

*A Museum Evolves* is available from the Railroad and Pioneer Museum.

1

*A Santa Fe Railroad station house has been brought back to life as an historical and cultural center. Photograph courtesy of the Railroad and Pioneer Museum.*





1



2



3

Gritty Cities

This book began in Baltimore. As weekend refugees from the bureaucracy-inspired neoclassical avenues of their home city, Washington, D.C., Mary Procter and Bill Matuszeski began to explore the red-brick neighborhoods and tumble-down industrial areas of the great port city next door. Their curiosity aroused, the husband and wife team broadened their explorations and found many smaller cities in the Northeast with industrial roots and a contemporary pluckiness that led them to call their discoveries “gritty cities.” In the course of their travels, they visited approximately forty such cities and decided to do a book on the twelve they liked best. *Gritty Cities: A Second Look*, in its third printing, has received wide critical acclaim. Seminars and conferences have been held in New York, Washington, Princeton, and nearly all of the gritty cities to explore how urban revitalization can be based on the historical and architectural legacies suggested by the book.

What Is a Gritty City?

Tucked away on the backs of cough-drop boxes, the bottoms of thermos jugs, and the labels of shirts worn every day are listed a number of not so far-away places with not so very strange-sounding names like Reading, Norwich, and Troy. These old manufacturing cities and nine others like them in the Northeast—Allentown, Bethlehem, Bridgeport, Hoboken, Lancaster, Paterson, Trenton, Waterbury, and Wilmington—are the subject of this book. They are the places where natural setting, historical events, and the people who settled there combined to produce a special visual character that endures.

A Second Look

The book, *Gritty Cities: A Second Look*, begins by tracing the role played by these cities and others of their size in the Industrial Revolution. Attention is given to the conditions which eventually caused them to lose advantage over large metro-

politan areas, as well as the contemporary trend to urban living on a human scale that could mark their competitive resurgence. In essays and photographs the special characteristics of each city are emphasized and used to document the potential for preservation and the way that good design can be used to restore community vitality.

The book has received broad endorsement from critics of urban affairs, but most significant is the response from the gritty cities. With typical grit and determination, they are taking steps to rediscover and build on the individual character that emanates from their industrial past, so that they will not only survive, but prosper, in the future.

Grantee and Project Director:

William Matuszeski

Participant:

Mary Procter, co-author

Photography:

Mary Procter and William Matuszeski

1  
*Ponemah Mills in Taftville near Norwich, Connecticut. Built in 1873, the complex housed 1,500 looms.*

2  
*The corner of Chestnut and Lime Streets in Lancaster, Pennsylvania. These simple, elegant early nineteenth century rowhouses are characteristic of Lancaster.*

3  
*Townhouses and bay windows on Washington Park in Troy, New York. The park is the center of an extensive area of privately renovated houses.*



## 20th Century Transportation and Civic Design for an 18th Century City

Washington, D.C., was for perhaps a hundred years the largest “planned” city in the world. However, twentieth century technology and growth imposed on L’Enfant’s eighteenth century street design have proved almost unworkable. Today Washington’s downtown area is the largest in North America; its central activities spread over more than four square miles. Each day more than 350,000 people work in central Washington, and most travel there by private automobile, putting 75,000 cars on the roads every rush hour.

Recognizing that the future viability of the downtown area as a place to live, work, and visit depended on improving the quality of transportation, the Washington, D.C., government, with financial aid from the Arts Endowment and the Federal Highway Administration, commissioned a series of studies to recommend feasible improvements.

A study submitted by the architecture and engineering firm Joseph

Passonneau and Partners proposed a series of traffic modifications that would build on the eighteenth century city plan, restore pedestrian rights-of-way, and increase the capacity of the streets for vehicular traffic while increasing the speed and reducing the cost of travel to and within the downtown area. The firm proposed that these modifications could be made by applying relatively simple principles of traffic management and urban design, and that they could be undertaken with a limited capital investment, at a manageable total cost and one by one with little disruption. The plan suggested specific ways to separate vehicles and people, parking policies that favor shoppers and short stays, special rights-of-way for buses, and the curtailment of long-term curbside parking. The proposal also calls for new paving, trees, and street furniture in particular locations.

Elements of the plan are already completed and others are planned by District agencies and the National Park Service. Although this system

is particular to Washington, building on the new Metro rail subway and the L’Enfant Plan, the principles are applicable to the traffic, developmental, and environmental problems of all large, dense, congested central cities.

Base maps, developed by Passonneau for this work, provide a common point of reference, and are used by many Washington area public and private agencies. A related exhibit, “The Streets of Washington,” has been shown at the National Visitor Center. A “Side Street Improvement Project” for the Pennsylvania Avenue Development Corporation has been developed by Passonneau as a direct outgrowth of this work. More than \$6 million will be spent on street narrowing, sidewalk paving, and new street trees in the area from 3rd Street to 15th Street just north of Pennsylvania Avenue.

Grantee:  
District of Columbia Municipal  
Planning Office

Project Director:  
John Fondersmith, Chief,  
Downtown Section, D.C. Office  
of Planning and Development  
Participants:

James E. Clark III, Project Director,  
District of Columbia Department of  
Transportation; (Joseph Passonneau  
and Partners) Joseph Passonneau,  
Laurie Olin, Jeffrey Wolf, D. L.  
Zolinas, Victoria Steiger, Chris-  
topher Passonneau, Carla Waltz;  
Daniel Brand, consultant, travel  
modeling; R. H. Pratt, consultant,  
local street traffic and bus transit;  
Credits for Summary Report:  
Design by Joel Katz and Richard  
Saul Wurman; Illustration by Joseph  
Passonneau and Partners

1  
*Nineteenth Street, one of Washington,  
D.C.’s major business streets as it is  
today.*

2  
*Proposed modification to incorporate a  
bikeway and more pedestrian space and  
trees. Drawings by Joseph Passonneau &  
Partners.*





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## Visible Streets

A small eyesore on a heavily used commercial street becomes a daily affront to thousands of pedestrians in a city as large as New York. On the premise that public places can be improved dramatically with a little money and a lot of legwork, the Municipal Art Society of New York began its Visible Streets Project in November 1977 with a \$10,000 matching grant from the National Endowment for the Arts.

The project focused on specific improvements in two neighborhoods: the roll-down security gates on storefronts along Fulton Street in Brooklyn and a neglected automobile bridge, vintage 1917, in front of Grand Central Station, Manhattan, known as the Pershing Square Viaduct. The sites were selected for their high visibility, heavy pedestrian traffic, proximity to public transportation and to businesses likely to support the project financially, and suitability to low-cost design solutions likely to effect dramatic physical improvement.

### Fulton Street Storefronts

On Fulton Street the goal was to paint a 50' x 8' mural on three roll-down security gates that sealed off adjacent shops at night and on weekends. Community enthusiasm existed from the start.

The Municipal Art Society enlisted the support of the Fulton Mall Improvement Association in raising public awareness among many small merchants. The business community, as represented by the Mall Association, viewed the project as an immediate and effective way to make a positive impact on the street and responded positively with \$4,000 in matching funds.

The mural was commissioned through a competition. Six artists submitted mural proposals to the Municipal Art Society, which chose two for further development. A jury, which included local store owners, selected the final design. The artist was paid to supervise painting, undertaken by a local

graphics company using a photo-reproduction technique, at a cost of \$1,900. The other entries were documented and retained in a "design bank," from which additional design schemes can be developed.

To continue the project within the community, the Fulton Street Mall Improvement Association has applied for CETA funds. To publicize the project, the Municipal Art Society created a poster, which it sent with press releases to merchant associations, community groups, business and design publications, and downtown development offices nationwide. Merchant associations in Manhattan and Staten Island are planning similar projects as a result of the publicity. And on Fulton Street, where graffiti typically abounds, the mural has remained unmarred and in excellent condition for more than a year.

### Pershing Square Viaduct

The restoration of the Pershing Square Viaduct was to serve two

ambitious goals. The first was the identification and organization of relevant neighborhood, corporate, and government entities. The second was a design plan and restoration of a structurally sound but neglected bridge.

With the aid of good timing, both goals were accomplished. Independent of the project, the Department of Highways had scheduled repainting as part of normal maintenance at approximately the time the project began. They were to paint all the metalwork—structural steel, ornamental iron, and the bronze statue of Commodore Vanderbilt—a standard grey. With the intercession of the Visible Streets Project, the contract was substantially altered to include only the structural steel, which was to be sandblasted as well as painted. The color was also changed from grey to hues of green, which the Society selected.

Next, the Society commissioned the architectural firm of Hardy Holzman Pfeiffer Associates to pre-





3

pare drawings for a complete restoration: masonry cleaning, cleaning and repainting ornamental bronze, rewiring existing lighting, and designing new lighting for the underside of the viaduct.

To recover the restoration cost, estimated to be \$265,000, the Municipal Art Society spoke with two private developers of new buildings in the neighborhood of East 42nd Street. One, whose world headquarters faces the viaduct, agreed to contribute to a fund for continued maintenance; the other will generate \$1.8 million "in lieu of tax" funds that must, by law, refurbish the neighborhood. Another \$1.5 million may be added to this pool through funds available to the Metropolitan Transportation Authority and Grand Central Terminal.

The bridge has now been repainted, and the substantial corporate and tax-based funds earmarked for the viaduct should assure its complete restoration.

Grantee:  
The Municipal Art Society  
of New York  
Executive Director:  
Margot Wellington  
Project Director:  
Robert Jensen  
Participants:  
Doris C. Freedman, President,  
MAS; New York City Department  
of Highways; Mayor's Office of  
Development; Mayor's Office of  
Midtown Planning and Develop-  
ment; Michael Strasser, Fulton  
Street Mall Improvement Associa-  
tion; Philip Morris Inc.; Bowery  
Savings Bank; George Klein;  
Hardy Holzman Pfeiffer Associates;  
Ken Carbone, Gottshalk & Ash  
Photography:  
Robert Jensen

1, 2  
*Painting in progress and complete on roll-  
down doors along Fulton Street.*

3  
*Primer coat being applied to Pershing  
Square Viaduct.*

### Adopt-A-Station

In March 1978 the Municipal Art Society of New York joined actively in the New York Metropolitan Transportation Authority's (MTA) "Adopt-A-Station," an improvement program aimed at the vital but long-neglected netherworld of the subway station. Using a \$30,000 grant from the National Endowment for the Arts, the Society has engaged the talents of professional designers, architects, and artists and coordinated their participation in the design process with the architects and engineers at the New York City Transportation Authority (NYCTA). The program has achieved its goal: several subway stations in New York are in the process of becoming more livable spaces.

With the cooperation of the MTA, city and state agencies, major institutions, and private funding sources, designs were completed for several stations. The Clark Street and Wall Street stations will be completed in 1981, and six other stations are in various stages of design, approval, and construction. The scope of the

other projects varies from Astor Place, where station improvements may well be the catalyst for neighborhood change, to projects, sponsored by arts groups, in which artists' works are the featured element in the improvements.

The success of "Adopt-A-Station" can be measured by the MTA's willingness to continue the program. The NYCTA, in turn, is more willing to accept innovative and exciting design ideas. And the Urban Mass Transportation Authority is considering an application from the MTA and Municipal Art Society to study how to relate subway stations to significant cultural institutions in New York City.

Grantee:  
The Municipal Art Society of New York  
Executive Director:  
Margot Wellington  
Project Director:  
Alexia Lalli  
Participants:  
Public Art Fund, Metropolitan

Transportation Authority, New York City Transportation Authority, New York City Office of Economic Development, Chase Manhattan Bank, New York State Urban Development Corporation, Cultural Council Foundation Artists Project (CETA), Brooklyn Heights Community, Rudolph de Harak & Associates, Inc. —graphic designers, Howard Brandston, lighting designer

### Billboards as Roadway Art

In preparation for the 1976 Bicentennial celebration, the city of Philadelphia asked one of their resident architecture and planning firms, Venturi and Rauch, in association with Murphy Levy Wurman, to propose improvements along the roadways and develop sign systems that would help visitors to the city orient themselves as they approached by bus or car on one of two major routes, the airport road and the Schuylkill River Corridor. The firm studied the character of the different parts of the corridors and then described the corridor in an illustrated report that focused on aesthetics and roadway communications techniques for the diverse urban park landscapes to the north of the city and the industrial landscape to the south. Their recommendations included safety, maintenance and repair, improved access to proposed recreational facilities along the Schuylkill River, landscaping, and directional and commercial signage.

Venturi, Rauch, and Wurman developed recommendations for direc-



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tional signs under Federal Highway Administration guidelines, then taking a lesson from Las Vegas, to which Robert Venturi and his wife, urban planner Denise Scott Brown, gave prominence in architectural circles in their highly publicized and widely debated book, *Learning from Las Vegas*, the firm decided that commercial signage, if it was to be read and understood by visitors traveling along roadways at high speeds, should be symbolic rather than pure and refined in form. In areas where commercial signs would be in keeping with the landscape, such as along the airport road, Venturi and Rauch proposed the development of commercially sponsored billboard-sized signs for the Bicentennial that expressed the historical and cultural motifs of Philadelphia. Making a case for the legitimacy of billboards in certain parts of the city, as "vital elements of folk and popular art whose value is now accepted by 'serious' artists," the firm proposed erecting billboards in decayed industrial areas, where they help screen eyesores and protect or frame vistas

and where they could stand instead of the landscaping the city could not afford. The billboards proposed were oversized "pop" cutouts of historical images and cultural reference—such as William Penn, the pretzel, the "hoagie" sandwich, and rowers.

The sign system was never implemented.

Grantee:  
City of Philadelphia  
Project Director:  
George Dudzek, Managing Analyst,  
Managing Director's Office, City of Philadelphia  
Project Coordinator:  
John A. Gallery  
Consultants:  
Murphy Levy Wurman, Venturi and Rauch, Associated Architects and Planners; Denise Scott Brown, Partner-in-Charge; Mary Yee, Project Manager; Paul Hirshorn, Steve Izenour, Joseph Mallace, Missy Maxwell, Jeffrey Ryan

1,2  
*Signage proposed by architects Venturi, Rauch, and Scott Brown for airport-city road in Philadelphia to orient visitors to the 1976 Bicentennial celebration. Photographs by Venturi, Rauch, and Brown.*





1



2

### Alleys: A Hidden Resource

Out of sight, out of mind—the American residential alley has been the geographic and social outcast of the built environment for at least a half-century. Now, a second look has caused some to believe that these back lanes are a hidden resource. The Louisville Community Development Cabinet initiated a project to investigate the potential for adapting alleys to modern needs. They called for imaginative proposals that can be easily implemented by individuals, neighborhood organizations, or governments. The project spawned design schemes by the Louisville Community Design Center and Jonathan Barnett, and a book, *Alleys: A Hidden Resource*, written by Grady Clay.

#### From Function to Purpose

Although alleys penetrated and reinforced the structure of most nineteenth century cities, they have become near wastelands, haunts of the unwanted. Alleys were laid out to serve property: they provide access to the rear of buildings, form-

ing a subnetwork of the main street system of a city. Alleys went out of fashion in the late 1920s. Bigger cars which no longer fit into alley garages, slum clearance, and the construction of giant structures covering entire blocks were just a few of the developments that hastened the demise of alleys as significant urban spaces.

In his book, Grady Clay shows that with the right planning and management, alleys could once again become special places. They are a potential urban retreat, an enclave just off a busy street, a step away from crowds and congestion. The interiors of thousands of city blocks, if redesigned and controlled by their residents, offer land that is serviced by utilities and close to jobs, schools, and churches.

#### Guidelines for By-Ways

With 750 miles of Louisville's older properties having frontage on or access to alleys, they are a resource to be tapped. The city applied for an Endowment grant to examine the

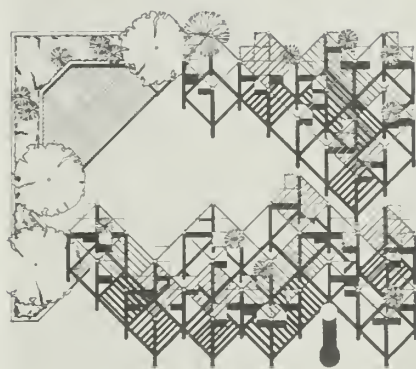
possibilities for turning alleys into assets, choosing five sites for investigation. Each was in an older neighborhood where some official community development program was already under way and where a neighborhood group was willing to help contact residents and arrange planning sessions. The five locations were geographically dispersed and each was typical of many other alley configurations throughout the city. They include a downtown alley, a neighborhood with several main streets, a typical old-fashioned rectangular block, an older declining block, and a triangular site offering an opportunity to develop either a major recreation center or new housing.

Proposals undertaken by the Louisville Community Design Center for the five sites ranged from restrictions on through traffic to designing and building a recreational facility. The conclusion of the study presents guidelines for the reuse of alley space that can be applied in other cities with alleys. Three of the projects are

now being implemented: street closings and tree plantings in the Gun-der Avenue area of the mostly black Russell neighborhood of Louisville; the development of new housing on the triangular site; and replanting a downtown alley adjacent to a new museum.

Grady Clay's charming, readable, and well-designed (Clay even created a new typeface, "Allee," for the headings) book, *Alleys: A Hidden Resource*, is in its second printing. The city of Louisville is using its guidelines in planning strategies for public improvements. Far beyond Louisville, the book has received critical attention and approval as an Alternative Selection of the Macmillan Urban Affairs Book Club and with reviews in several newspapers.

Grantee:  
City of Louisville, Community Development Cabinet (LCDC)  
Executive Director:  
William B. Gatewood  
Project Director:  
Ronald Gascoyne, Director,



1

## A Movable Park

Louisville Community Design Center  
Director of Planning:  
Shyamu Shastri, LCDC  
Participants:  
Jonathan Barnett, planner and project consultant; Dan Hobb and Steve Hall, book design  
*Alleys: A Hidden Resource*, published by Grady Clay and Company, 1978.

1  
*More than a century's change in taste separates the razzle-dazzle pattern on the industrial building from the now-rare exposed limestone paving of a nineteenth century alley in the Butchertown neighborhood of Louisville, Kentucky.*

2  
*"The Jungle" in downtown Louisville, Kentucky, between the back of old commercial buildings and a new flood-wall with Fort Nelson Park in the foreground. Photographs by Grady Clay.*

The Movable Park is a modular construction system of wooden seats, planters, tables, brightly colored canvas canopies and canopy frames. These parts can be assembled in countless configurations to accommodate the shape of a particular site.

The system was designed by Environmental Education and the Tampa Community Design Center to provide usable park space on vacant urban sites. It can be easily dismantled and reconstructed in new configurations as vacant sites fill and new ones become available.

Funds provided by the National Endowment for the Arts enabled the groups to design a Movable Park prototype and a marketing brochure. Enthusiastic about the park's potential, the Tampa Board of Realtors donated funds for its construction.

Franklin Street Mall in downtown Tampa is the current site of the park. A haven for shoppers and office workers, the park provides badly needed seating, shade, and plant



2

materials in an otherwise empty area of the mall. The construction of two additional parks on the mall this past spring attests to the continuing success of the Movable Park system.

Grantee:  
Environmental Education, Inc./  
Tampa Community Design Center, Inc.  
Executive Directors:  
Stacy Frank, Amy Aspell  
Project Directors:  
Rich Martini, Dave Wildes  
Participants:  
Jan Abell, David Fronczak, Elizabeth Gassel, Mark Gibbons, Mark Johnson, Jack Stephens, Warfield Landscaping and Nursery, Melvin McQuay, Bud Peck, Wayne Pitts, Mona Roberson, Mike Shirley, Rick Melby; (Sponsors) Tampa Tribune, Tampa Board of Realtors, City of Tampa Parks Department, Franklin Street Mall Committee

1  
*A modular, "movable" park in plan. Drawing by Tampa Community Design Center, Inc.*

2  
*Components of the movable park built in Tampa, Florida. Photograph by Environmental Education, Inc.*





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### 1% for Art in Civic Architecture

Since 1970, the city of Baltimore has spent more than \$1 million to commission and install nearly 150 pieces of art into its civic architecture.

The program to incorporate art in public places was conceived of by the city as part of a major program begun in the 1960s to revitalize downtown Baltimore's central business district. In looking for ways to foster and integrate the performing and visual arts into their plan, the city decided to allocate one percent of the total reconstruction cost of any new public building to be spent on art.

The decision on the form of art and choice of artist for any building rests primarily with the building's architect. A Civic Design Commission has been established by the city to coordinate the program and approve the architect's choice.

*1% Art in Civic Architecture*, a book produced on the project, recounts the Baltimore experience, the background and rationale for the integra-



2

tion of arts and architecture, the historic and contemporary precedents, the struggle for legislation, and the implementation of the concept, with its successes and drawbacks.

The guide, prepared by RTKL Associates, Inc., a Baltimore architectural and planning firm, should prove useful to other towns, cities, and states planning to undertake similar programs.

Grantee:  
Maryland Arts Council  
Executive Director:  
Kenneth Kahn  
Project Director:  
Charles E. Lamb, FAIA, RTKL Associates, Inc.  
Credits:  
RTKL Associates, Inc., architects and planners; Bernard B. Perlman, author

1  
*Sculpture by du Fayet outside of Walbrook Junior-Senior High School, Baltimore, Maryland.*

2  
*Sculpture by Edminster installed at Coldstream Park Recreation Center, Baltimore, Maryland. Photographs by RTKL Associates, Architects and Planners.*

### Art in Cambridge Parks

"How can we encourage everybody to participate in the arts, and at the same time utilize the energy developed by that process of participation to permanently enhance the City?"

The city is Cambridge, Massachusetts, and the question is posed by the Cambridge Arts Council over and over and over again. The Arts Council, the official arts agency of the city of Cambridge and one of more than nine hundred arts councils across the country, has opted not only to serve in the traditional role of fundraiser and clearinghouse for existing arts institutions, but also to commit its energies to the larger problems of urban environmental quality in a densely populated, ethnically varied, and predominantly blue-collar city. Since its inception four years ago, a top priority of the Council has been to develop a comprehensive strategy for improving the physical appearance of the city, with the goals of improving community pride, developing a growing collection of important works of public art for the city, and providing oppor-





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tunities to involve artists in the city's planning and design processes.

The Council's Parklet Program was created in 1977 with Endowment support as part of this strategy. The program represents a unique process of collaboration between city agencies, artists, and the community to design and develop parks on open parcels of land. The program arranges for professional artists to play an integral role in planning and developing excellent designs for even the smallest neighborhood parks and potential park sites in the city.

Seven artists have been commissioned thus far under the Parklet Program to produce public works of art. The first parklet art, a wind-generated kinetic sculpture of steel and brass created by Michio Ihara, internationally recognized sculptor and Cambridge resident for seventeen years, was installed in the center of Central Square's bustling traffic island. All commissions have resulted in innovative collaborations between the Arts Council, City Pub-

lic Works and Community Development Departments, the artists, and community residents. Documentation of the process and results are currently being compiled for a publication to be distributed nationally.

The Parklet Program is part of the Council's larger "quality of life" focus, which includes design competitions, the direct commissions to artists for specific projects, and collaboration with other city agencies. The results are impressive: thirty-five new wall murals; graphics stenciled on city vehicles to brighten their image ("The Works" on Public Works trucks); CETA jobs for unemployed artists competitively selected; and the Cambridge River Festival, a week-long celebration of spring and creativity involving hundreds of Cambridge artists and community residents.

Looking to the success of these programs, the U. S. Department of Transportation awarded the Cambridge Arts Council a \$45,000 grant for 1979/80 to initiate a program for

incorporating decorative and fine arts into four subway stations along a new extension of the Boston area subway system. This project has in turn leveraged \$64,000 in local funds to cover administrative costs and the commitment of one percent of station construction costs, or \$710,000, for approximately twenty major commissions for public art. Based on these successes, the city of Cambridge adopted a One Percent for Art Ordinance in June 1979, whereby the city will designate a portion of appropriations for capital expenditures for the acquisition, creation, and/or development of art in and about city buildings and public facilities. An estimated \$87,500 will be made available under this ordinance during the next year.

In all of these programs, the process of collaboration between artists, residents, and city officials has been crucial to the successful leveraging of seed monies.

Grantee:  
Cambridge Arts Council

Project Directors:  
Pamela Worden, Executive Director, Cambridge Arts Council and Dennis Carlone  
Participants:  
(Collaborators) Conrad Fagone, Commissioner, Public Works Department; David Vickery, Assistant City Manager for Community Development; (Advisors) Lowry Burgess, environmental artist; Paul Dietrich, Chairman, Cambridge Arts Council; Jennifer Dowley, Director, Arts on the Line, Cambridge Arts Council; (Parklet jury, 1979/80) Michio Ihara, sculptor; Penny Jencks, sculptor; Bruno d'Agostino, architect; (Artists commissioned, 1979/80) Joseph Barbieri, Michael Hachey, Juliet Kepes, Paul Matisse, Mark Mendel, Michael Norton, David Phillips

1  
*A musical fence, designed by Paul Matisse in front of City Hall, Cambridge. A quiet, cheerful song is heard by brushing your hand along each bar in turn. Photograph by Steve Wheeler.*



1

### Improving New York's Restaurant Row

Working with city agencies, the National Endowment for the Arts, and a merchants association, the West 46th Street Block Association will soon implement a street improvement plan for the area between 8th and 10th Avenues, otherwise known as "Restaurant Row."

Dissatisfied with street improvement plans originally developed by the city, the West 46th Street community sought NEA funding to enable Project for Public Places to assess the needs and views of residents and restaurant owners and to translate these needs into detailed design and management recommendations for street improvements. Construction to begin this year will include sidewalk widening, planting of street trees, and installation of better signage.

A fifteen-minute documentary film, which describes the process and project as a model for other neighborhood groups, has been funded by the New York State Council on the Arts and Exxon Corporation, and is available through Project for Public Spaces.

Grantee:  
Project for Public Spaces, Inc.  
President:  
Fred I. Kent III  
Project Directors:  
Stephen Davies and Jennifer Wallace  
Participants:  
Maristella Kelsey, West 46th Street Block Association; Louis McCagg, Linda Anne Leeds, Sue Rieder, Marianne Cramer, John Phillips, Mayor's Office of Midtown Planning and Development; Richard Rosenthal, Lee Weintraub, Tom McGinty, Department of Housing Preservation and Development; Clinton Preservation Office, Steering Committee, and Planning Council; Community Board No. 4

1  
*A plan to improve West 46th Street in New York shows proposed improvements for each street block. Drawing by Project for Public Spaces, Inc.*

### Revitalizing New York Communities

In 1974, a time of fiscal crisis, the New York City Planning Department chose to plan for small-scale community improvement projects requiring few, if any, capital expenditures, but having the potential for making significant positive improvements in the community. A \$50,000 matching grant from the Arts Endowment helped the department implement several projects.

Four communities were chosen for improvement: Chinatown and Union Square in Manhattan, Montague Street in the Brooklyn Heights Historic District, and Alexander Avenue in the Mott Haven Historic District of the Bronx. They were chosen not only for their unique historical and cultural heritage but also for difficult traffic circulation problems, overcrowded narrow streets, and deteriorating environmental quality.

The plans developed strive to involve each community in applying for private business and foundation contributions, and community development and other state and federal

funding. For example, the Union Square Improvement Committee, a private coalition, raised \$1,275,000 to modernize the Union Square subway station. Construction, now under way, should be completed this year.

The projects undertaken and the methods used to raise funds and involve the communities are described in a series of four booklets, published on each community by the Department of City Planning.

Grantee:  
New York Department of City Planning  
Chairman:  
Herb Sturz  
Executive Director:  
William Donahue  
Project Director:  
Edward L. Cohen, Union Square,  
Chinatown, Alexander Avenue  
Project Director:  
Joan C. Wallick, Montague Street  
Participants:  
Carlos Tejada, assistant project urban designer, Alexander Avenue;



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## Redesigning Manitou Springs

The city of Manitou Springs, Colorado developed and published a "Design Plan for Downtown" as a way of stimulating economic revitalization and historic preservation, and enhancing the visual character of the city's central shopping district.

The document identified the historical basis for the design recommendations contained in the plan, and then provided guidelines for major public improvements to public facilities and suggestions for the restoration of private buildings for the historic Rocky Mountain resort community. At present, the exteriors of several buildings recognized in the National Register for Historic Places are being rehabilitated as the city undertakes the formation of an historic preservation district.

Grantee:  
City of Manitou Springs, Colorado  
Executive Director:  
Hugh J. King, Jr.  
Project Director:  
Steven L. Obering, Barber & Yergensen

Participants:  
(Architecture and planning) Barber & Yergensen—David M. Barber, Director of Planning, James P. Depatie and Thomas K. Connolly, production; (Historic research) Preservation Services—Elaine Freed and Kathryn Barber; (Economic consultants) Community Development Associates; Planning and Community Development Department, Manitou Springs

1  
*Guidelines for renovating a block of downtown Manitou Springs. These and other guidelines were published in a booklet and made available to residents and merchants. Drawing by Barber & Yergensen, Architects and Planners.*

Shirley S. Passow, co-project director, Chinatown and chief planner, Union Square; Pongporn Sudbathad and Soothorn Boonyatikarn, assistant project urban designers, Union Square and Chinatown; Marilyn Gelber, project planner; Robin Burns, project urban designer; Phil Sacks and Henry Nicholas, graphic coordination  
Booklets on Chinatown, Montague Street, Union Square, and Alexander Avenue are available for \$2.00 each from the Map Sales section of the Department of City Planning, 2 Lafayette Street, New York, New York 10007.





1

### An Unbuilt Freeway

A six-mile swath of barren land sweeps through some of Milwaukee's old neighborhoods where houses and other structures were torn down to make way for a freeway. Citizen protest stopped the freeway, but the empty land remains a barrier to the reintegration of the bisected neighborhoods. City planners, architects, and university teachers saw the vacant land as a design opportunity. With Endowment support, the University of Wisconsin and the Park West Task Force undertook an urban-design study to generate alternatives for reusing the cleared land. Extensive dialogue with the community ensued to ensure that proposals would reflect citizens' concerns and be responsive to their needs. In the process, citizens and developers increased their understanding of the design process and the number of reuse opportunities available for their neighborhoods. The plan chosen calls for residential, commercial, and industrial projects of excellent design quality that are compatible with the existing visual characteristics of the neighborhoods.

The neighborhoods partially destroyed by the freeway clearance are composed of solid, upper- and lower-middle income homes built in the early twentieth century. Most of the houses are two-story; all are rich in architectural detail. Planners and architects realized that the best way to heal the torn-apart neighborhoods was to replace the lost housing stock with new houses compatible with the old in scale and style. Many persons, however, believed that anyone in the market for a new house would only want a single story or split-level house of contemporary design. The task force obtained Endowment support for the urban design research necessary to produce aesthetically compatible and economically feasible plans for the cleared land.

The problem was to come up with urban design proposals that would appeal to home buyers, be financially feasible for the developers and politically acceptable to city hall. The result is an excellent publication by the task force that includes a discussion of urban design and its role



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in enhancing the function and appearance of the city, and an exploration of proposals for six different design districts. The document, along with an accompanying model, has sparked extensive public dialogue. Citizens have become enthusiastic about the project since being given the full range of possibilities for regenerating their neighborhoods. The designers have already provided assistance to local officials and business people in developing plans for a farmers' market, which includes ground paving and public art. One public park has been completed and another is being built. Work is now in progress to redraft the design proposals as guidelines for developers.

Grantee:  
University of Wisconsin—  
Milwaukee, subcontracted to Park  
West Redevelopment Task Force  
Project Director:  
Lawrence P. Witzling, Ph.D.  
Participants:  
(Urban design) James L. Piwoni,  
John T. Schroeder; (Graphics)

David Merkel, James L. Piwoni,  
John T. Schroeder; (Community  
planning) David C. Hoeh, AICP,  
Michael J. Quinn, AICP; (Research)  
Robert M. Beckley, AIA, W. Paul  
Farmer, AICP; (Sponsors) Park  
West Redevelopment Task Force,  
University of Wisconsin—  
Milwaukee, School of Architecture  
and Urban Planning and Division of  
Urban Outreach  
Illustrations:  
David Merkel

1  
*Typical house in one of the neighborhoods  
adjacent to vacant strip cleared for the  
freeway.*

2  
*Detail of one of the neighborhood houses.  
Photographs by David Merkel.*



1

## Centre Street Restoration

The city of Fernandina Beach, Florida used a \$35,000 matching Arts Endowment grant to assemble information and plans for a revitalization program that combines the Late Victorian architecture of their main street, Centre Street, with twentieth century streetscaping. Their preliminary work earned the city an Economic Development Agency grant of \$1.35 million in 1977. By May 1978, the city had completed the restoration and revitalization.

Centre Street was contoured to invite pedestrian traffic while retaining two-way vehicular traffic and on-street parking. Telephone and utility wires were placed underground and new lighting and signage installed. A mini-plaza was built at the middle of each block, with fountains and plazas adorning the courthouse and railroad depot.

The revitalization project has resulted in the establishment of sixteen new businesses along or adjacent to Centre Street. Visitor traffic to the area has increased tremen-

dously, and over \$2 million in private funds have been spent on downtown homes and businesses.

### Grantee:

The City of Fernandina Beach, Florida

### Executive Directors:

Grady Courtney, City Manager;  
Arthur I. Jacobs, Atty., Amelia Island-Fernandina Restoration Foundation, Inc.; Don Roberts, Amelia Island-Fernandina Beach Chamber of Commerce

### Project Coordinator:

Dave Brewster, design consultant, Babcock & Schmid

### Participants:

Centre Street Fernandina Merchants Association; Fernandina Beach Historical District Council; Fernandina Beach City Commission; Nassau County Commission

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*The revitalization of Centre Street in Fernandina Beach, Florida included new parking areas and pedestrian walkways, street lights, benches, and plantings. Photograph by Karl Holland.*





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### Waterfront Plan for Eastport, Maine

The development of a detailed restoration and revitalization plan and implementation program for the nation's easternmost seaport was accomplished by a planning process funded by a small grant from the Arts Endowment and the city of Eastport, Maine.

The first phase of a long-range master plan designed for the town will focus on stabilizing its waterfront, long plagued by flooding and erosion, and improving the commercial area in an effort to attract shoppers from neighboring communities.

Bruce Tsuchida of Townscape Associates, Arlington, Massachusetts, led both the planning program and the exploration of possible reinvestment funding sources that culminated in a 1979 HUD Small Cities Award of \$1.1 million.

Grantee:  
City of Eastport, Maine  
Project Planner:  
Bruce Tsuchida

Participants:  
City Council and Manager, Planning Board, Port Authority, Historical Society, Chamber of Commerce, Marine Trades Center, Townscape Associates

1  
*Eastport, Maine's eroded and deteriorating waterfront. Photographs by Bruce Tsuchida.*



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### Revitalizing Crown Hill

Crown Hill is an older neighborhood in a typical New England town, which in the late nineteenth century evolved from a farming village into an industrial city. Dating from the 1840s, the oldest houses in Crown Hill have seen several periods of community growth and decline. Today, owing to the dedicated efforts of the Worcester Cooperation Council and other citizens' organizations, Crown Hill is again becoming a viable neighborhood where young and old, rich and poor can live.

Efforts at revitalizing Crown Hill have focused on improving the structures and environment of the neighborhood. Local, state, and federal groups have made substantial commitment to the restoration, investing more than \$8 million during the last five years in restoration, reconstruction, land acquisition, and lead paint removal.

#### The Neighborhood in Decline

Crown Hill is an old, small, residential neighborhood adjacent to down-

town Worcester, Massachusetts. Once a pleasant neighborhood, in recent times Crown Hill has suffered from a dearth of financial resources, residents' apathy, a spate of fires, and increasing social problems. Despite dilapidated houses, disinvestment and increasing instability, Crown Hill had some strengths that indicated the possibility of regeneration. The houses, although neglected, were structurally sound and attractive; area residents were committed to the neighborhood, and Crown Hill is within walking distance of the downtown area.

By early 1974, local and community organizations interested in the revitalization of Crown Hill gave residents the impetus to form a new partnership with various housing and renewal agencies.

#### Restoration in Progress

In 1976, with Endowment assistance, the Worcester Cooperation Council and the Crown Hill Development Committee hired an archi-





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## City Scale Grant Program

tect-planner to study the problems and opportunities in the area. The architect designed approaches to restoring exterior features of brick-and-wood-frame structures; developing the open space in the neighborhood; renovating existing commercial facilities; ensuring their architectural compatibility with the dwellings; and adapting older homes to modern lifestyles.

Residents, supported by a variety of national and local groups, launched a program to save abandoned houses; designed a mini-park; initiated a study to determine alternative uses for a school, a Quaker meeting house, and several warehouses; began restoring the facades of commercial buildings; and replaced cement sidewalks with brick. With hard work and determination, the Crown Hill Development Committee and local residents have made Crown Hill a showcase of historic preservation and urban renewal.

Grantee:  
Worcester Cooperation Council, Inc.  
Project Director:  
Christie I. Baxter, Director of Planning, Worcester Cooperation Council, Inc.  
Participants:  
David W. Conover, Architect & Planner; Crown Hill Development Committee; Urban Reinvestment Task Force; City of Worcester; Worcester Heritage Preservation Society

1  
*The Crown Hill neighborhood, the central business district in the background.*

2  
*Brick sidewalks under construction.*

3  
*Conway Gardens mini-park.*

4  
*Congress Street condominiums.*  
*Photographs courtesy of Worcester Cooperation Council, Inc.*

In 1976, the City-County Planning Board of Winston-Salem, North Carolina undertook a comprehensive study of Winston-Salem's center city, focusing on the central business district, to identify areas where the potential for revitalization was high. Those areas where existing buildings possessed historical and architectural significance were targeted for more detailed documentation of their potential for reuse and given publicity to attract private development.

The success of the city's planning initiative and publicity is indicated by several development projects now under way. The North Carolina School of Arts, for example, has raised \$6 million to turn an historic theater and apartment house into a downtown performing center for the arts. A block of buildings on Winston Square has been bought by a group of private corporations and donated to the city for use as a major arts complex and convention center. With and from private funds, the site will house galleries, performance and rehearsal space, an urban park,

and the offices of Winston-Salem's Arts Council. And in the city's historic Brookstown Warehouse District, private developers have purchased a number of warehouses, which they are renovating for mixed use as commercial and residential space.

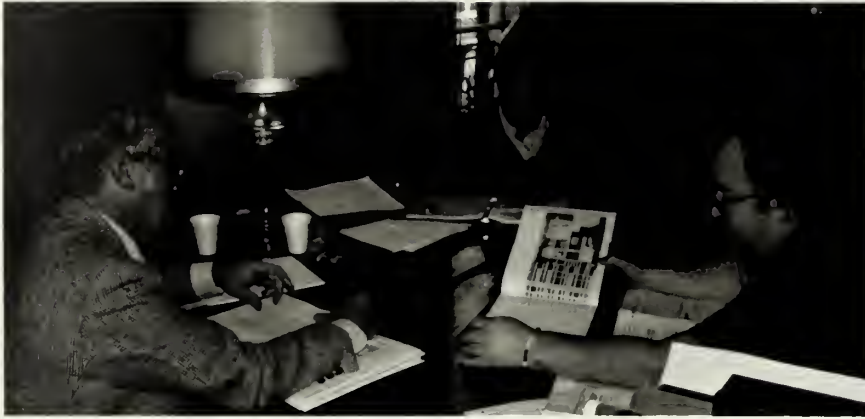
Grantee:  
City-County Planning Board, City of Winston-Salem  
Executive Director:  
John A. Donnelly, Director of Planning  
Project Directors:  
(Urban design section) Jack Rupplin, Richard Redding, Mauro Mercanti, Joe Jackson  
Participants:  
City-County Planning Board staff, The Arts Council, Center City Task Force

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*Architect's rendering of renovation under way. Renderings by Jack Rupplin, Mauro Mercanti, Richard Redding.*



# Professional Research





On initial encounter, the concepts of design and research appear to be contradictory. However, the need for and logic of design research becomes clear if we consider that, of all decisions, design decisions most affect the fit between human needs, activities, behaviors, and the built or produced environment. Design can clearly support or enhance human endeavor or it can make it uncomfortable, difficult, nonproductive, or impossible. Design research has as its goal *improving* the fit between people and environment, and by doing so using resources wisely.

In periods of economic plenty, design has frequently emphasized taste and aesthetics rather than a concern for appropriateness, and has squandered society's resources in this emphasis—not just capital resources at the time of building or making, but operating resources subsequently in the use, operation, and maintenance of places and things. Energy consciousness, or the lack of it, in design is an easy example of this pervasive problem. How the sun

moves and what it does to buildings is ancient lore—forgotten, or worse, ignored in a recent period of effusiveness—and the sealed glass box is our expensive legacy.

#### Research by Designers

Research is an appropriate undertaking for designers; it enables them to enrich design by fitting it better to the environment, to husband resources, to provide more humane places and objects. Design research is concerned with improving the quality of life by developing a framework for design decisions and generating knowledge useful to design and design policy. A concern for the quality of life as a goal demands that the value base used in research be made explicit, and the results understood in that context; for design research is never innocent of values as scientific research strives to be. Rather, design research must explore human needs in its perceptual, behavioral, and emotional responses to environmental phenomena.

#### Research Sponsored by the Arts Endowment

Until recently, the National Endowment for the Arts program in design has not had a category of research; as a result none of the grants reviewed by the panelists were funded in a research category, and many were not originally seen as research by the Endowment or, in some cases, by their authors. Although the grants reviewed in this category comprised something of a grab-bag, what was surprising was how much of the work undertaken really *is* research, and how much of it is of fine quality. There were also works that fit no category and clearly are not research, but whose excellent quality the reviewers recognized in a spirit of "let's not exclude anything that's excellent, research or not."

*Panelists (from left to right in photograph) John Eberhard, John Zeisel, Michael Brill.*

## The Criteria Used

A set of criteria agreed upon in advance by the three reviewers was used as a guideline rather than in an explicit and quantifiable way. The more a work satisfied a criterion, or the more it met all the criteria, the better the reviewers liked it. The five criteria were:

- The core of the work had to exhibit the human concerns for improving the *quality of life*.
- The work had to deal with a *significant problem or issue*.
- The work had to be considered *unique* (not, for example, yet another study of Harvard Square).
- The work had to be *elegant*—in concept, in approach, in method, in conclusions, and in presentation.
- The work had to be in a *useful form* for its potential users and, therefore, *complete*.

Two other criteria were discussed but not used, as they were seen as inappropriate for this review: One was cost versus benefit. Did we get a lot for the money? The other was relative deprivation, a concept

whereby good work from little-known people of smaller towns or small firms is seen as better than work of identical quality from well-known people, large cities, or big firms—to make up, as it were, for a deprived environment.

The works reviewed also suggested a hierarchy of utility in the sense that certain types of work are inherently more useful than others. Utility is largely independent of content but dependent on the conceptual stage the work is in when it is published (or when the money runs out). Going from least to most useful to a larger public, the hierarchy is:

*The collection.* The collection and display of all the items in a set, which may include the analysis of individual items against some criteria. Joseph Koncelik's "Aging and the Product Environment," a reference compendium of products used in buildings designed for the elderly, is useful to designers and managers of such environments.

*The collection analyzed.* Along with the set, a text is presented, based on seeking and finding relevant patterns across the collection, which perhaps shows a taxonomy for organizing the set. *Comparative Urban Design, Rare Engravings, 1830–1843*, a book by Melville Branch, shows thirty-six gloriously drawn maps of cities, all drawn in an eleven-year span in the nineteenth century which, with their text, afford the scholar a rare opportunity to understand physical form and the urban design of cities in different countries at the same moment in history.

*The collection analyzed and interpreted.* Along with analysis, a text attributes meaning to it and linkages to other phenomena or bodies of knowledge, and makes recommendations for using the knowledge. Louis Wasserman's exciting roller coaster of a work on amusement theme parks, conceptualized as the modern version of the Renaissance festival, that creative hurly-burly marriage of all the arts, is an extensive look at their genesis in visual and conceptual sys-

tems, their social history, their design elements, their economics, and finally, their future.

*The collection analyzed, interpreted, and new concepts offered.* Along with interpretation, a text offers a new conceptual framework or paradigm in which to understand the work, opening the way for new work. William Huff's lifelong obsession with symmetry and its place in man's consciousness has produced six slender volumes about the drive toward "geometrizing and perceptualizing" in basic design. By looking at the natural environment and living things; at crystalline structures and physics and chemistry; at architecture, poetry, music, painting, and sculpture; at games and dance; and at concepts of the universe, he presents us with examples of symmetry from all these and comments on their development and meaning. Furthermore, he develops a form-generating process and demonstrates its utility by generating forms of symmetry never found.

### What's Next?

If the Endowment, without really trying to fund research, has produced so much of good quality and some of extraordinary quality, then its newly instituted program, which really *does* consciously fund research, deserves support by the research community, policymakers, and design practitioners—the users of design research. Assuming the program grows in stature, we hope that at some point, the Endowment will become *proactive*, rather than *reactive*, and itself suggest important researchable issues. We offer this suggestion for only part of the research budget, for the unique or risky idea must still be supported. Design research is, to a large extent, an orphan within the federal government, wandering and resting for only a moment at the National Institute of Mental Health, the National Bureau of Standards, the Department of Housing and Urban Development, the Army Corps of Engineers, the Department of Health, Education, and Welfare, the Department of Energy, and at the National Science Foundation, to leave again

when missions change, when ineffective quick-fixes are sought, or when individual advocates for design research in these agencies go elsewhere. The Endowment's provision of a home (maybe just a room) for this orphan is commendable and necessary.







A magnificent series of engravings of urban map-plans, published in Great Britain in the first half of the nineteenth century by the aptly named Society for the Diffusion of Useful Knowledge are presented and discussed from the viewpoint of urban design in a splendid book by Melville C. Branch. Over a period of many years, Dr. Branch collected twenty-six of the forty remarkable map-plans included in the book from obscure bookstores in Europe (the remaining fourteen are in the rare book collection at the University of California at Los Angeles) and incorporated them into an elegant, oversized book of tipped-in plates and arcane and detailed information about the patterns of growth in these cities in eighteen countries around the globe.

The author not only shows the physical development of these major urban centers, but identifies the dominant characteristic of each city's urban design. Because the map of Geneva shows its fortifications occupying more land than the rest of the

city, his commentary highlights the urban defenses. Paris and St. Petersburg are viewed in terms of their Renaissance design patterns; Dublin in relation to crowded living conditions; Warsaw for the effects of its tumultuous political history on its urban pattern; and Venice for its excellent transportation system by water. Beyond thematic particularities, such effects on urban design as site selection, ruling authority, religion, historical events, and defense strategies are considered.

The maps are beautifully executed drypoint steel engravings which invite the reader to consider the changing economic, political, and social forces that shape urban form, structures, and open space as expressed in Dr. Branch's commentary. *Comparative Urban Design* was included in the 1979 Western Book Exhibition and catalogue of the Rounce and Coffin Club, and the Bookbuilders West Book Show 1979 and its catalogue of winners of its Certificate of Merit.

Grantee and Project Director:  
Melville C. Branch  
Participants:  
Graphic Typesetting Service; Penn  
Lithographs, Inc., printers; Hiller  
Industries, Inc., bookbinders

*Comparative Urban Designs, Rare Engravings, 1830-1843*, published by the University of Southern California and Arno Press, 1978.

1  
Geneva, Switzerland, 1841. More than any other city, Geneva at this time exemplifies the complexity and extent of Vauban type fortifications. The saw tooth pattern at the outer edge of these defenses is calculated to permit crossfire upon attackers, giving them no shelter close to the walls to use scaling ladders. The peripheral fortifications of Geneva at this time take up as much space on the ground as the land within the city walls housing the population. Drawing courtesy of Melville C. Branch.



7

Documenting the Architecture  
of the United States

After twelve years of work and 135,000 miles of driving, G. E. Kidder Smith has completed the monumental research effort he started in 1967 to document in words and pictures architecture in the United States. Assisted by his wife Dorothea, Smith traveled to each of the fifty states to survey and photograph more than three thousand examples of outstanding American architecture dating from the twelfth century Pueblo period to the present.

The basic research, supported in part by two Endowment grants, produced a Smithsonian traveling exhibit entitled "America's Architectural Heritage" (now circulating); an hour-long public television documentary, "An Architectural Odyssey with Kidder Smith"; and a two-volume publication, *A Pictorial History of Architecture in America*, the most comprehensive pictorial survey of United States architecture ever undertaken. Illustrated with more than eight hundred black-and-white briefly annotated photographs, *A*

*Pictorial History* contains introductory essays to each section of the country, which describe the ways in which architecture reflects social history. The first volume highlights the architecture of New England, the mid-Atlantic States, and the South; the second volume covers the Midwest, the Southwest, the Plains and the Rockies, the Far West, and the Pacific.

Kidder Smith's current undertaking, a 600,000-word, three-volume *Guide to the Architecture of the United States*, intended to serve as a guidebook-encyclopedia on American architecture, is scheduled for publication in 1981. Of the original three thousand buildings surveyed in *A Pictorial History*, some one thousand four hundred have been critically appraised for the *Guide* and documented with one or two photographs. One may expect that Kidder Smith's advice in the introduction to his first guidebook, *The New Architecture in Europe*, will hold for his second:

*Look closely at the man-made chaos which surrounds so many of us so much of the time. Then examine the structures shown on these pages, for in addition to rewarding as any work of art rewards, they can hone our appreciation of the elements of quality in our environment.*

Grantee and Project Director:  
G. E. Kidder Smith  
Participant:  
Dorothea Smith

*A Pictorial History of Architecture in America*, published by American Heritage, 1976.

*Guide to the Architecture of the United States*, to be published this year by the Museum of Modern Art and Doubleday.

1  
*Elkborn, Montana, 1870s.*

2  
*Morris A. Mechanic Theater, Baltimore, Maryland, 1966. John M. Johansen, architect. Photographs by G. E. Kidder Smith.*

#### Prehistoric and Early Architecture in the Eastern United States

A fascination with the art of shaping earth into primitive architectural designs enticed William Morgan to take a twelve-year odyssey through an area bounded by the Great Lakes on the north, the Great Plains on the west, the Gulf of Mexico, and the Atlantic Ocean. In his research, he examined the relationship of the architecture to the topography in those prehistoric and early settlements in which earth-oriented architecture predominated. As the study progressed, Morgan found it necessary to examine both large earth masses and excavations. Spurred on by a careful look at Frank Lloyd Wright's inquiries into earth architecture, the lack of extant data on the region for the period from 220 B.C. to A.D. 1500, and an interest in the symbolism of many of the forms he encountered, Morgan studied more than four hundred sites, selecting eighty-two for inclusion in a book soon to be published by MIT Press. The book includes scale drawings, colored maps, and aerial photographs of the sites. In his introduction Morgan intimates that one particular

value of such a study lies in the discovery and recording of primal forms that may be significant for contemporary architecture. Symbolism and the use of symbolic forms in building or landscaping change as the needs, fashions, tastes, and beliefs of successive generations change. Morgan's interdisciplinary investigation into the elements of earth architecture offers an exciting glimpse into the artistic accomplishments of some of the early inhabitants of America.

Grantee:  
Jacksonville University  
Project Director:  
William Morgan, FAIA  
Participants:  
Dr. Stephen Williams and Dr. Jeffrey P. Brain, Peabody Museum, Harvard University; Dr. James B. Griffin, Archaeologist, University of Michigan; Dr. Eduard Sekler, Harvard Graduate School of Design; Arthur Drexler, Museum of Modern Art, New York; Dr. William P. B. Ebert, AIA





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2

### Supermannerism

In the 1960s a small group of artists and architects quietly began an attack on the “Modern” movement that had dominated American architecture and design since World War II. The multi-faceted attack became a revolution, and the revolution later created a style of its own, appropriately dubbed “Post-Modern.”

In the vanguard of the Post-Modern movement, C. Ray Smith, architecture critic and historian, has written a treatise entitled *Supermannerism: New Attitudes in Post-Modern Architecture* about the revolution against the style Modern and the beginning of the Post-Modern movement. In opposition to the Modern movement, early Post-Modern forms of design and architecture explore and use ambiguity and disorientation; wit and whimsy; pop symbols; historicism and decoration; superimposition and layering; adaptability and open-endedness.

Smith’s book summarizes American architecture and design in the 1960s, especially the revolutionary school

that has become known as The Grays (Charles Moore, Robert Venturi, and Hugh Hardy) and their works, inspirations, and influence, and catalogues the beginnings of the Post-Modern movement (1969–1971).

Grantee and Project Director:  
C. Ray Smith

*Supermannerism: New Attitudes in Post-Modern Architecture*, published by E. P. Dutton, 1977.

1,2  
*Early in the 1960s, the two leaders of what author C. Ray Smith calls the Supermannerist movement expressed their rebellion against the Modern movement. In these collage portraits, architect Robert Venturi (left) and architect Charles Moore (right) burst the chains of Modernism to lay the foundations of Post-Modernism. Photographs by C. Ray Smith.*

### Building with Frank Lloyd Wright

In the midst of the depression, with affordable housing scarce, Herbert and Katherine Jacobs arrived in Madison, Wisconsin. Young and full of hope, they were undaunted by the fact they had no suitable place to live, and very little financial means of altering that situation.

With the brashness that is charming in youth, the Jacobses decided to hire America’s architectural genius, Frank Lloyd Wright, to design them a house. With the statement, “What America needs is a five thousand dollar house,” Wright agreed, and so began a warm and unusual relationship that spanned a quarter of a century and saw the design of three extraordinary houses and construction of two. Now, more than forty years after that first exchange, Herbert Jacobs has set down, with the help of letters, working blueprints, and pictures, the joyful story of those houses and the personal relationship that fostered them.

Earlier, with the help of an Arts Endowment grant, all of the letters,

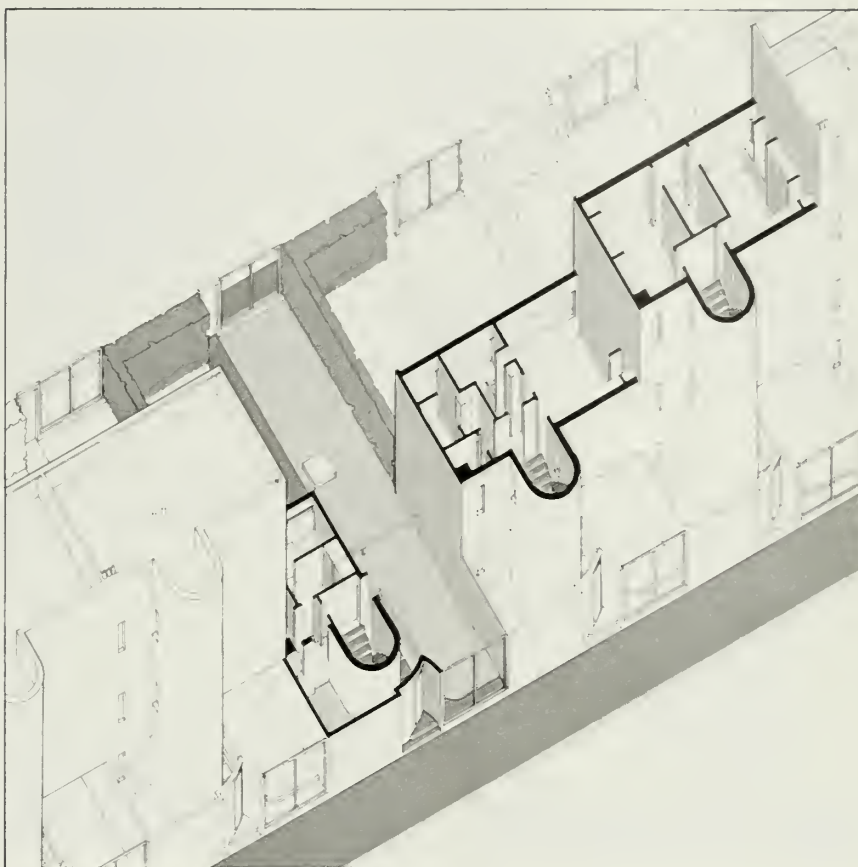


1

blueprints, hundreds of negatives of the two Jacobs houses, and some of the Wright building, were given to the Burnham Architectural Library of the Art Institute of Chicago.

Wright’s first design for the Jacobses became his famous “Usonian No. 1,” the low-cost house that startled the architectural world when it was built in 1937. Then, after five years in their Usonian house and another six in an old farmhouse, the Jacobses were ready to participate in another adventure with Wright. And adventure it was!

Wright was ready with his solar hemisphere, which was, in the words of Jacobs, “a house that enchanted us.” This time the site, as well as the cost, was a challenge. In selecting an appropriate locale, Wright walked over the Jacobs property until he made his definitive choice, remarking in passing, “Never build on top of your best view. Build near it, and walk to it, and you’ll appreciate it more.”



1

## Modern Housing Prototypes

*Modern Housing Prototypes*, a handsomely illustrated book containing notable examples of multi-family housing from four continents, is the result of a study by architect and University of Southern California professor Roger Sherwood to review international housing prototypes.

Grantee and Project Director:  
Roger Sherwood

*Modern Housing Prototypes*, published by Harvard University Press, 1978.

1  
*Porte Molitor*, axonometric drawing,  
Le Corbusier, Paris, 1933.

On the premise that housing is the most important branch of architecture, Sherwood believes that much can be learned from the study of significant international examples from the recent past. The book gives thirty-two examples of multi-family housing designed by such masters as Frank Lloyd Wright, Le Corbusier, Mies van der Rohe, and Alvar Aalto. In discussing these well-known prototypes, Sherwood considers the social, environmental, and financial factors the architect had to consider in each and points out creative solutions to particular problems.

The information and illustrations in the book were also prepared as a Smithsonian Traveling Exhibition.

Acting on his words, Wright created an unprecedented experience: a house in which earth was banked against stone walls for protection against the Wisconsin winter winds and for privacy; a living area in which a single, flowing space reached out to embrace the garden and gather in the solar warmth with a curved expanse of glass; an environment in which the sleeping quarters were five airy bedrooms on a balcony; a home arrived at through a tunnel in the earth berm—quiet, simple, subdued, before the sudden burst of dazzling, sunlit openness.

The memoir Jacobs wrote on Wright, based on the annotated archives now in the Burnham Library, is filled with photographs of the two houses in the process of development and in use. But most of all it is a recounting of the remarkable relationship between the family and the creative genius who breathed life into the structure.

Grantee and Project Director:  
Herbert A. Jacobs

Participant:  
Katherine Jacobs

*Building with Frank Lloyd Wright*, published by Chronicle Books, 1979.

1  
*The second Jacobs house, the Solar Hemicycle, built by Frank Lloyd Wright in 1948. The berm which helped give earth-temperatures and protection from north winds shows at one end of the house.*

2  
*Wright provided this furniture layout in a drawing which is virtually identical to the floor plan of the house. All measurements for doors, windows, fireplace, pool, and bedroom partitions are six degrees, or multiples of six degrees, of an arc measured from a stake in the center of the sunken garden. Photograph courtesy of the Frank Lloyd Wright Foundation.*

3  
*The Solar Hemicycle as it appeared two years after construction. In the foreground is the sunken garden. Photographs by Ezra Stoller.*

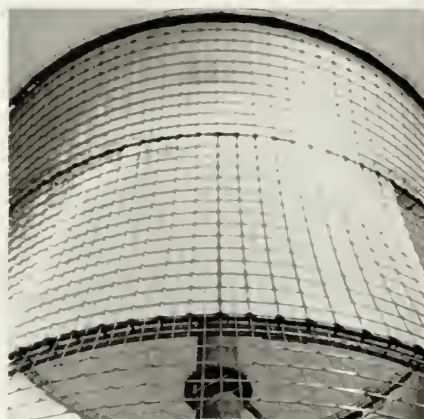




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4

## The Art of Engineering

Evidence of the intimate relationship between art and science finds an inspiring example in the twentieth century bridges designed by the Swiss engineer Robert Maillart. David Billington, author of *Robert Maillart's Bridges: The Art of Engineering*, undertook a study in 1977 to explore the value of Maillart's ideas to contemporary American engineers and designers.

Billington used Maillart's theories on the significance of aesthetics in structural design as the underlying premises for the writings and lectures he was developing at Princeton University as part of his study. He focused on two factors influencing Maillart's work: the development of reinforced concrete in the early twentieth century and the educational, political, and social milieu of Switzerland at the time. On these Billington built a framework for lectures that relate the ideals of Maillart to those of contemporary structural designers, and that place concerns common to structural engineers since the industrial revolution in historical perspective. Within

this framework, he assesses scientific concepts involving the efficiency of materials in relation to concerns for safety against failure; economy of construction in relation to benefits to the community; and such symbolic concerns as the aesthetics of personal expression weighed against service to the public.

Robert Maillart's own ideals were "striking appearance, efficiency of materials, and competitive cost." His graceful concrete bridges, constructed on simple and unprecedented technical ideas, were highly expressive visual forms. His design for the Salginatobel Bridge near Schiers, for example, was chosen for construction because it was the least expensive proposal; years later, it became the focus for the first art museum exhibition ever devoted to pure engineering (held at the Museum of Modern Art in 1947).

The bridge is only one of the many of Maillart's structures that exemplify his belief that "efficiency and elegance are merely aspects of the

same design seen from the perspective of science and art; the essence of engineering lies in the integration of the two by the connecting link of economy."

From this study of Maillart's work, David Billington has put together a traveling exhibition on the bridges of Christian Menn and developed a new course at Princeton, "Structures and the Urban Environment."

Grantee and Project Director:

David P. Billington

Participants:

J. Wayman Williams, consultant; Peter Bunnell and Fred Licht, Directors, Princeton University Art Museum; Madame M.C. Blumer-Maillart and E. Blumer of Zurich, collaborators; Christian Menn of Chur, advisor/collaborator; D. P. Billington, Jr., E. N. Billington, and J. Billington, research assistants

1  
*Schwandbach Bridge, Switzerland, 1933. Designed by Robert Maillart. Photograph by Losinger.*

2  
*Lilac Road Bridge in southern California, 1978, showing Maillart's influence.*

3  
*Metal cooling tower, Schneeausen, Germany.*

4  
*Sludge digestion tanks at Grosslapen, outside Munich, Germany. Photographs by David Billington, except where noted.*





1



2

## Fitting New Buildings with Old

Turn certain corners in Amsterdam, New York, or London, and it hits you—hard. A new building of chrome and glass, pushing up against a centuries- or even just decades-old structure of spires and filigree and lacy masonry. A brash new intruder in an already established and architecturally defined setting.

The growing incidence of misfit architecture has prompted Brent C. Brolin to write *Architecture in Context: Fitting New Buildings with Old*, in which he argues that “we should emphasize visual harmony, insuring that new buildings fit into their contexts sympathetically, rather than following intellectualizations about what architecture should or should not be.” Through nearly one hundred illustrated examples of contemporary and historical buildings, shown in relation to the environments in which they were placed, Brolin supports his hypothesis about the kind of visual relationship that should exist between a new building and its architectural setting. He challenges some of the accepted guide-

lines for harmonizing new with old—such as the use of similar massing and materials, and the continuation of existing cornice lines—showing buildings that break these cardinal rules, yet remain in harmony with their surroundings. Brolin holds that the key to many of these successes is the use of an architectural ornament. He stresses the fundamental importance of respecting the “spirit of the place” rather than the “spirit of the times.”

Brolin advocates the fostering of visual awareness, stressing the importance of the “educated eye” for resident, visitor, and designer. But he strongly criticizes those design practitioners who cling to esoteric theories rather than consider the possibility that architectural ideology may have to take a back seat to simple visual fact: what does the building look like next to its neighbors?

Grantee and Project Director:  
Brent C. Brolin

*Architecture in Context: Fitting New Buildings with Old*, published by Van Nostrand, Reinhold, Young, 1980.

1  
Left: Old Recorder's House, 1535–37; right: Town Hall, 1376–1420, Bruges, Belgium. Before modernism, architects and craftsmen understood how to relate new to old even when the buildings were radically different in style. This example blends Renaissance (left) with Gothic and still overcomes a significant 2:1 height difference with remarkable grace. Contemporary views about fitting new buildings into existing contexts usually stress general rules like maintaining the cornice height. Here is a building that violates this cardinal rule and still succeeds admirably. Like many other examples Brolin has documented, it works because it creates a sympathetic visual texture through the skillful use of ornament.

2  
Hancock Tower, Boston, I. M. Pei Associates, 1973. Surprisingly successful juxtaposition of a sixty-story skyscraper on an historic square. Richardson's Trinity Church is reflected in the Tower's mirror-glass curtain wall, whose trapezoidal

angles diminish its own presence enough to preserve the ground level dominance of the church. Photographs by Brent C. Brolin.

## Journal of Architectural Education

The *Journal of Architectural Education* (*JAE*) is a quarterly publication of the Association of Collegiate Schools of Architecture (ACSA). Published since 1947, in the past five years the *JAE* has blossomed into a major forum for the exchange of ideas in the built environment.

The *JAE* focuses on a wide variety of topics pertaining to the theory, teaching, and practice of environmental design. Each year, three issues are devoted to exploring specific topics in-depth. The fourth is an "open" issue in which a range of subjects and current concerns is addressed. Distinguished figures in architectural education serve as guest editors for the three topic issues, which are selected by the ACSA Publication Committee.

Over the past few years, special topics of the *JAE* have included energy, politics and design symbolism, aging, preservation and conservation, teaching the landscape, natural disasters and fire, and the history of architectural education in the

United States. Editors and contributors have included Donlyn Lyndon, Albert Speer, J. B. Jackson, Lawrence Anderson, Michael Graves, Charles Moore, James Marston Fitch, Robert Gutman, Nicholas Negroponte, Chester Hartman, Jean Paul Carlhian, and Jean Labatut.

The *JAE* is distributed worldwide to more than four thousand faculty, practitioners, libraries, and others interested in the built environment. Every faculty member in the architectural programs in the United States and Canada receives a copy by virtue of membership in ACSA. In addition, individual memberships and subscriptions are available.

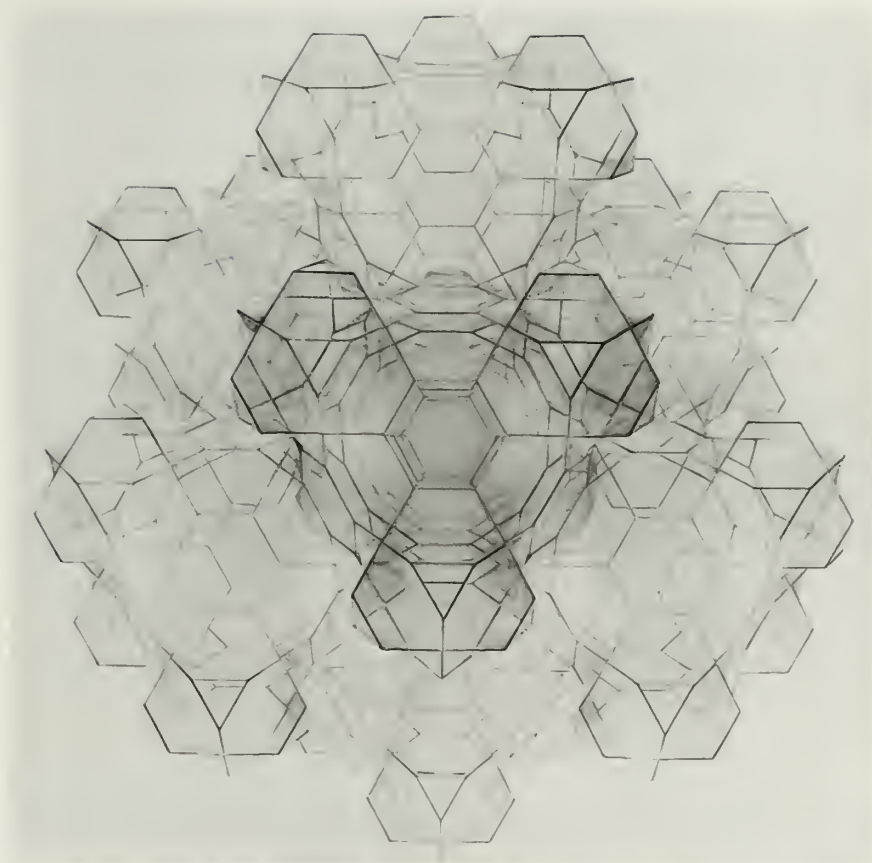
The journal is probably one of the more freewheeling avenues of expression in the field. As it addresses the various aspects of design under the guidance of the different guest editors, it carries no particular slant or bias except a strong concern for improving the quality of architectural education and, ultimately, the profession. Contributions are

encouraged from junior faculty as well as from those with distinguished reputations. But the *JAE* always strives to be informative and intriguing, bringing new perspectives to familiar issues as well as raising new subjects for consideration by the academic community and the profession.

In the 1980–81 volume year, the *JAE* will publish issues on the following four topics: "How Not to Teach History," edited by Wayne Attoe and Charles Moore; "Technics," edited by John Reynolds, Ed Allen, and Allen Levy; "The Social Sciences in Architecture," edited by Joseph Juhasz; and the "Open" issue edited by Jeffrey Chusid.

Grantee:  
Association of Collegiate Schools of Architecture, Inc.  
Project Director:  
David Clarke, Executive Editor  
Participants:  
Carver Composition, setters;  
Lee Nocera, Accounting Executive,  
Halliday-Tyler Printers

Subscriptions are available from ACSA, 1735 New York Avenue, N.W., Washington, D.C. 20006.



1

## Structure in Nature Is a Strategy for Design

Nature is orderly, standardized, and symmetrical. Man needs diversity and change. Because nature provides the building blocks of man, symmetry in nature and diversity in design must be irrevocably linked.

Working from this premise, Peter Pearce has spent thirteen years exploring the relationship between structure in nature and in the man-made environment. Among the theories he advances is the notion of "minimum inventory/maximum diversity" systems, in which there are simplified components that can be combined according to certain rules of assemblage. Because the rules are facilitating rather than constricting, the resulting set, or system, represents a maximum yield in terms of diversity.

To illustrate this principle, Pearce uses the snowflake: all planar snow crystals have the symmetry of a regular hexagon, yet no two snowflakes are exactly alike. Sphere packings, soap bubbles, polyhedra, and other fundamental structures are likewise

used to illustrate minimum energy principles.

In 1978, MIT Press published Pearce's work on the theory and practicality of three-dimensional spatial systems in a book, *Structure in Nature Is a Strategy for Design*. Picking up where his book leaves off, Pearce's company, Synestructics, Inc., is producing space frames and other structural systems that illustrate his principles and is finding practical applications for them in residential and commercial architecture.

Grantee and Project Director:  
Peter Pearce

1

*An assembly of eight volumetric regions for a six-tunnel cubic labyrinth built from 90°, 120° saddle hexagons comprising a continuous surface to its triangulated approximation. Photograph by Peter Pearce/Synestructics, Inc.*





1

### Energy, Stability, and Form

For tens of thousands of years, plants and animals have adapted themselves to the environment in a self-organizing, self-stabilizing way. Without technology, they have automatically limited the growth and distribution of their communities so that, while preserving the dynamic balance of nature, they both benefit and are protected from nature's cyclic forces.

In recent times, people have, for the most part, gotten away with disregarding nature in the building of their communities. Because we have built houses, workplaces, and towns one at a time, the instability introduced into a site has been small, and the site has been able to recover its dynamic balance without much danger or disturbance. But when we develop whole sites at once—building, say, five hundred houses or an entire industrial complex—the self-organizing changes of nature can occur at a cataclysmic rate. In fact, such changes (in the form of erosion, mudslides, and floods) are already causing millions of dollars in prop-

erty damage every year and even loss of life.

Stability is a serious and growing concern. By ignoring the way natural elements act on a form (or the way form responds to the elements), we are losing something of equal importance: energy efficiency. Instead of placing buildings on a site to take advantage of normal daily and seasonal changes, we put them anywhere—and then compensate for those changes with the addition of energy-consuming heating and cooling systems.

From 1962 to 1972, Ralph Knowles, professor of architecture at the University of Southern California, guided the creative and intelligent research that makes these concepts seem so simple and logical to us now. Originally intending improvement of the urban environment through design that gave “clues to orientation,” Knowles began his research with a study of sun-earth geometry as it affects heat and light, publishing a wonderfully clear treatise on

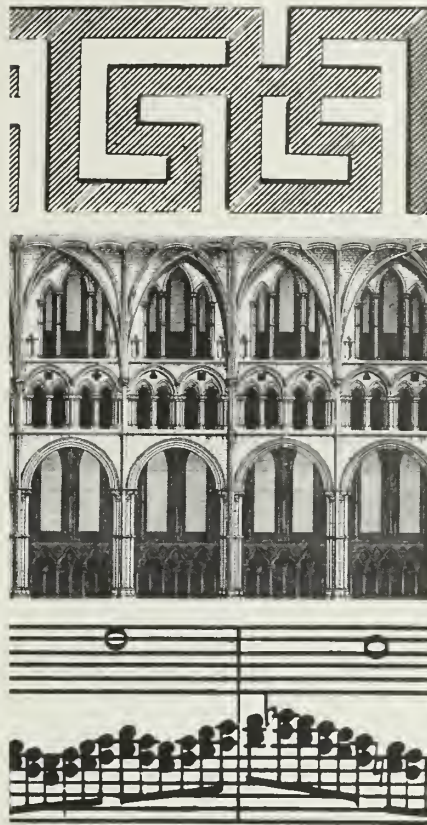
the subject in 1967. His work increasingly focused on form response to natural forces, and in 1968 Knowles began a case study of Owens Valley, California, to develop ecological frameworks for locating and forming buildings to maximize their stability and energy efficiency. He also published an excellent slide lecture, “Form and Stability,” which demonstrated the principles behind his work.

The first phase of the Owens Valley study was completed and published in 1969, the second in 1972. Two years later, MIT Press published Knowles's *Energy and Form*, the culmination and synthesis of his research and, in a sense, a guidebook for the future. Knowles preaches that architecture must be oriented to the environment. This means that we can no longer design buildings with the “single-structure” mentality that considers each house in isolation and builds each the same size and shape regardless of such factors as hill slope and other-building proximity. Instead, we must build interac-

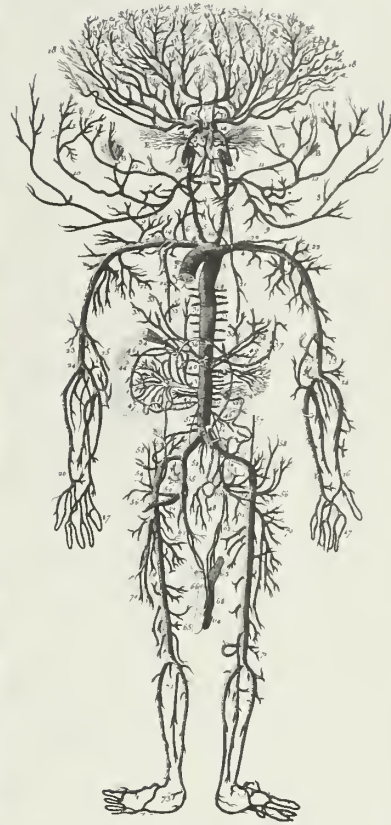
tive networks that use increments of growth appropriate to the site.

Using a kind of three-dimensional graphing technique, Knowles and his staff have designed and built models of buildings that respond to solar and gravitational forces through control of shape, structure, scale, surface/volume ratio, location, insolation, and insulation. Even from a visual standpoint alone, they are sensible, appealing, and varied.

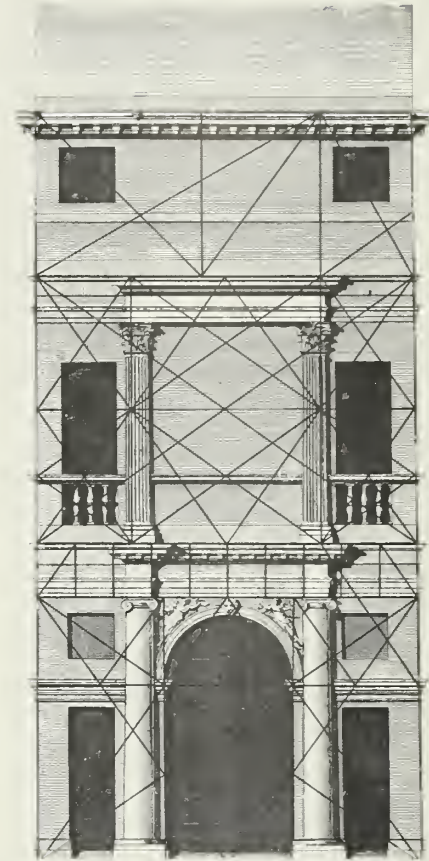
Since the publication of *Energy and Form* in 1974, Knowles has developed a concept of solar zoning called the “solar envelope.” The solar envelope is a means of ensuring solar access to the inhabitants of neighboring buildings by delineating the volumetric relationships of new buildings to old. In other words, it protects people's “sun rights.” This research will be published this year under the title *Sun, Rhythm, and Form*. With this publication, Knowles has not lost sight of his goal of improving the quality of urban life in the society of the future.



1



2



3

## Symmetry

Grantee and Project Director:

Ralph L. Knowles

Participants:

Fourth-year architecture students from Auburn University in Alabama (1962–63); Third-year architecture students from the University of Southern California (1965–68); Graduate students in urban design from the University of Southern California (1968–70)

1  
One of a series of models built to explore the effects of the sun on building form. Model by G. Freedman, S. Panja, R. Yanagawa.

Everyone who has ever thrown a pebble into a pool to watch with pleasure its rippling effect, gazed with awe through a microscope at a dividing cell, or contemplated the nature of the universe from a grassy hillside on a starry night has some understanding of the role of symmetry in nature. In his six-part work, *Symmetry: An Appreciation of Its Presence in Man's Consciousness*, architect William S. Huff fully explores the concept of symmetry as it inheres in nature, its contours perceived by man, and in turn helps to form something approaching a mathematical aesthetic of the environment and the beautiful. Supporting his discussions with examples from the diverse disciplines of astronomy, chemistry, poetry, and pure mathematics, Huff eloquently and elegantly shows us that symmetry in nature helps, engenders, and parallels all man's devices and designs.

Despite the theoretical and philosophical character of the subject, the *Symmetry* series is a practical teaching tool for beginning design stu-

dents and pleasurable, understandable reading for anyone with an interest in design or nature. Perhaps because Huff's students themselves were intimately involved in the project—perhaps because one of the project goals was to “translate” some highly academic work in mathematics and the natural sciences to design—abstract concepts such as left-right opposition, balance, centering, inversion, and the symmetries of expansion, progression, and duplication are presented in a precise but thought-provoking and even exciting manner.

*Symmetry* is the product of more than ten years of work. Although largely funded by the Arts Endowment, the project has attracted local interest in Pittsburgh and received additional aid from the A. W. Mellon Educational and Charitable Trust, the Pittsburgh Foundation, and the J. B. Finley Charitable Trust. Serge Chermayeff has called the series “the best treatise on the logic of form seen in many years” and Michael Brill, “a classic in the field of design.”

Grantee and Project Director:

William S. Huff

Participants:

Tomas Gonda, graphic designer; Alice Oberdorf, principal researcher; Dr. Karl L. Wolf (deceased), principal consultant, and author (with Robert Wolff) of *Symmetrie*, Böhlmann Verlag, Münster/Köln, 1956.

*Symmetry*, numbers one through six, published by William S. Huff.

1  
Examples of symmetrical patterns from Huff's work.

2,3

*Symmetry as evidenced in anatomy and architecture. Drawings courtesy of William S. Huff.*



### Hidden Structure of Children's Play

Slides, swing sets, and jungle gyms all have their place in the urban play-scape, although it is likely to be a subordinate one according to Stephen Grabow and Neil Salkind of the University of Kansas.

Combining the disciplines of architecture and educational psychology, Grabow and Salkind's 1974 study determined the location and the extent to which designated play areas (parks, open spaces, playgrounds) are used by a sample of school children in Kansas City, Missouri. The results of their study yielded a spatial image of where children play in the city and strongly suggest that a "hidden" structure does exist. That is, children do not place as much importance on recreational facilities provided by conventional agencies as they place on elements they spontaneously interact with themselves.

When looking at the city, or parts of the city, as a supportive environment for child development, elements such as fences, alleys, and drug stores stand out as vital components

of a cognitively rich environment which should not be overlooked by local agencies responsible for the design and maintenance of urban neighborhoods.

Grantees and Project Directors: Stephen Grabow, Ph.D., School of Architecture and Urban Design; Neil Salkind, Ph.D., Department of Educational Psychology and Research

Participants:

Manola Gomez and J. B. Meadows, research assistants in architecture; Patricia Kuntz and Ruth Slesser, research assistants in educational psychology; Esther McKenzie, educational consultant; Richard Estevez, elementary school principal

### City Information Systems for Children

Support from the National Endowment enabled Boston architect Michael Southworth to explore the concept of the city as an educative environment for children.

Southworth sought to understand how children learn from and use the city, and to determine the extent of their city knowledge. He explored the problems and potentials of city information systems as educators for children by developing prototypical designs and policies based upon his observations of thirty children.

The City of Lowell, Massachusetts, is destined to benefit from Southworth's research as plans progress for the Lowell Discovery Network Urban National Park.

Grantee and Project Director: Michael Southworth

Participants:

Patrick Mogan, community coordinator



1

### Soft Indoor Play Environments

A small Arts Endowment grant enabled New York environmental designer Dolores Pacileo to conduct a study of stuffing materials and sound systems for soft indoor play, learning, and therapy environments for handicapped and nonhandicapped children. Dr. Pacileo's findings were part of a major exhibition-demonstration held at the Neue Galerie in Aachen, Germany, in 1977.

More than five thousand handicapped and nonhandicapped children participated in the exhibition, sponsored by the City of Aachen, American and German corporations, foundations, education organizations, and individuals. The play sculpture was later permanently installed in a school for physically handicapped children in Aachen for use in play, education, and therapy.

Grantee and Project Director: Dolores M. Pacileo, Ph.D.

Participants:

U.S. Government bureaus; State, city, and corporate resources; Cor-





## Access to Play

porate research department staff; Cooperative effort of U.S.A. and Germany; Professionals from the areas of medicine, therapy, education, psychology; Parents of handicapped children; Students and special needs children; Community volunteers; Museum staff

*I*  
*Youngsters enjoying exhibit of soft play sculpture at the Neue Galerie, Aachen. Photograph by Anne Gold.*

Most parents take enormous pleasure in seeing the minds and bodies of their children stretch and grow and experience. But when those children are severely mentally or physically handicapped, parents often mistakenly believe the "different child" should be treated differently. As a result, many handicapped youngsters are kept apart and protected from the difficulties and disappointments of "growing up." Isolated from their rollicking friends and siblings, they are denied the experience of discovering, of trying and succeeding, of failing and trying again.

Giving back the lost opportunity to realize their potential requires, among many things, specialized play areas and facilities specifically designed to meet the children's varying needs. To this end, the staff of the Pittsburgh Architects Workshop set about developing ways of adapting regular play areas in an ordinary community setting to the special requirements of handicapped children.

During the project, the Workshop staff carefully observed playground activities, and repeatedly questioned handicapped children about their desired physical activities. They were surprised to discover that play motions are confined to going up and down, back and forth, or around in circles. They learned that handicapped children want to do the same physical things everyone else does—climb, jump, crawl, spin, and bounce. "Access to Play," the project's title, came to mean enabling handicapped children to do these simple things to some extent, under their own power.

By 1978, the Pittsburgh Architects Workshop had sufficient experience and expertise in the field to develop a compendium of reference material on the design of specialized play areas, to delineate precise criteria for redesigning conventional play facilities, and to design prototype structures for inclusion in any modification plans. Their manual, "Access to Play," outlines the procedures involved in building and modifying

playgrounds for the handicapped, taking into consideration safety, accessibility, cost, and maintenance in recommending sites, design criteria and options, and ways to adapt conventional equipment for the handicapped.

Grantee:  
 Pittsburgh Architects Workshop  
 Project Director:  
 Stanley Kabala, Director, Pittsburgh Architects Workshop  
 Project Staff:  
 Al Kovacik  
 Participants:  
 Ronald Wertz, Executive Director, Hillman Foundation; James Rocco, Pioneer Center; Marvella Brown, Conroy Education Center; Pamela Denk, Western Pennsylvania School for Blind Children

*I*  
*Water play, an excellent medium for handicapped therapy, can be provided in the form of sprays, fountains, cascades, troughs, and pools that can be entered from gently sloping ramps. Drawing by Marcela Gaskill.*



1

## Headspace

*thinking he'd gone mad,  
he began to search, thinking...  
"it must be my imagination..."  
he found himself believing  
in the things he saw and heard as real  
and slowly the world became  
frighteningly real,  
its blind, insensitive  
blundering about  
a hostile flood, threatening to engulf those  
who could not find haven.*

Designing for autistic children was the subject of a study made by James Kachik, who was asked by the Burt Children's Center in San Francisco to find ways to use existing space in the facility to better meet the needs of the children and staff. Kachik responded with specially designed and constructed furniture for eating, sleeping, and body movement therapy. The furniture works well, as indicated by the positive responses of the children, and has created a more positive image of the Center in the minds of the staff as well.

Grantee and Project Director:  
James R. Kachik

Participants:  
Burt Children's Center staff

1  
*Play equipment designed for autistic children: (clockwise from top) balance beam, ramp and jump box, catapult, walking boards, "scooter," rebound net. Photograph by James Kachik and Rita Wienk.*

## Access '76

With a grant from the National Endowment for the Arts and the cooperation of organizations and individuals planning for the Bicentennial celebration, the Easter Seal Society of Worcester, Massachusetts, initiated "Access '76." The project surveyed historical and cultural sites and their support services (e.g., restaurants) in the greater Boston area for architectural barriers to the physically handicapped and provided recommendations for their elimination or modification.

"Access '76, A Blueprint for Action" is the outcome of the Society's eight-month study. The report is presently in use as a source of information on many historical sites in the Greater Boston area and on the methods of identifying and eliminating architectural barriers to the handicapped.

Grantee:  
The Easter Seal Society, Worcester, Massachusetts  
Executive Director:  
Richard A. LaPierre

Subcontract:  
United Community Planning Corporation, Harold W. Demone, Jr., Ph.D., Executive Vice President  
Advisory Committee Chairperson: William G. Saltonstall, Member of the Board of Directors, Massachusetts Easter Seal Society  
Vice Chairperson: M. Daniel Richardson, Jr., Chairman of the Board of Directors, United Community Planning Corporation  
Project Director: C. Vincent Haynes  
Participants:  
Bruce E. Marquis, project monitor; Robert J. Lynch, AIA, architectural consultant; Lynn R. Friss, research assistant; Goldie Libon, coordinator of volunteers; Francine L. Hurwit, secretary; William D. Power, planning consultant; Alex Rodriguez, planning consultant; Elizabeth W. Schoppe, public relations consultant; John F. Chaves, Ph.D., research consultant; Ruth L. Diengot, coordinator of volunteers; Public officials



1

## Environments for the Mentally Retarded

Many mentally retarded persons must be institutionalized because of the nature or severity of their retardation, or because they have no one to care for them in noninstitutional surroundings. In recent years, many private and government groups, including the Design Department at Carnegie-Mellon University, have become concerned about the effects of such institutional living on the mentally retarded. The Design Department's concern led to an investigation of the problems of caring for the retarded and the needs of the institutions responsible for them. Their work with a number of cooperating institutions in Western Pennsylvania resulted in the design of products that are more responsive to the needs of the residents and allow greater flexibility in the use of existing interior and exterior space of the institutions. Carnegie-Mellon designs for products such as body support systems reflected the need for ease of fabrication or adaptability by the institution, durability, sanitation, and safety. The space designs focused on modifying the scale of

available spaces, enriching the multi-sensory environment, and encouraging social interaction.

The results of the project—designs and prototypes in three major areas (body support systems, interior environments, and outdoor environments)—are contained in the final report, *Environments for the Mentally Retarded*.

Grantee:  
Carnegie-Mellon University,  
Department of Design  
Project Director:  
Joseph M. Ballay, Head, Department  
of Design  
Participants:  
L. Goldman; Administrators  
and staff of Polk, Ebensburg, and  
Western institutions for the mentally  
retarded; Virginia Thornburg,  
Pennsylvania Association for  
Retarded Citizens

1  
"Hot Dog," a body support mobility  
device. Photograph by J. M. Ballay.

## A Communication System for the Blind

The difficulties encountered in information-intensive occupations where the blind and sighted work together prompted Alexander Bally of Bally Design, Inc., Carnegie, Pennsylvania, to explore ways of improving communication.

Bally has developed a concept he calls video-tactile conversion, or VITACON, which enables the blind and the sighted to exchange written, nonspoken information while working together in an office environment. The convenient and easily learned method of communication relies on a modified version of a conventional electronic typing station with keyboard and video display that allows text to appear simultaneously as a visual image on a television screen and as a tactile pattern on a touch display using a modified version of braille.

Grantee and Project Director:  
Alexander Bally  
Participants:  
Tim Cunningham, Reiner Teufel

## Building Products for the Aged

With a small grant from the National Endowment for the Arts, Joseph Koncelik of Ohio State University set about to collect, classify, and evaluate information about products that architects, interior designers, and industrial designers specify for buildings designed for the elderly.

More than two hundred entries were made in the final report, which was distributed at the end of the project to participants in the data collection. A conference was given in May 1979 on the findings of the report; more than thirty designers, manufacturers, and facility administrators attended.

The research and documentation is leading to the publication of a book to be entitled *Aging and the Product Environment*.

Grantee and Project Director:  
Joseph A. Koncelik  
Participants:  
Renee Kropat, research associate and  
co-author





1



2

## Theme Parks

In the current architecture of play, theme parks rule supreme, incorporating the gaiety of the circus, the visual mastery of film, and the innovation of science fiction to bring wonder and excitement to one hundred million Americans each year. The theme park is the twentieth century's version of the renaissance festival, a coming together of many different art forms to provide amusement for a society with increased leisure time and limited outlets for fulfillment.

### Modern Antecedents

In the introduction to his study of theme parks, "Merchandising Architecture: Architectural Implications of Themeparks," Louis Wasserman explains the development of this contemporary phenomenon.

*The theme park came of age in the 19th century, marked by the Columbian exposition in Chicago in 1898, [which] with its stylistic regressions that set modern architecture back 50 years... also brought together into a visual whole a collection of*

*international exhibits, attractions, rides and midway to form the basis for the "theme" amusement park.*

Then in the 1950s Walt Disney, disgusted with the "nervous disorientation of dirt, disorder, indigestion and freaks" of the amusement park, seized upon the concept of organizing a park around a central theme or themes having a planned, visually ordered environment.

### Merchandising Architecture

Today theme parks surpass even popular spectator sports in providing amusement and making money. Wasserman takes a humanistic look at the world of amusement parks from an architect's point of view. He sees the theme park as the grand colosseum of the twentieth century, providing a safe urban-scale meeting place for Americans fearful of the dirt and chaos of the real city. For this populace, the theme park has social and psychological potential as well as urban-design possibilities as a model of a well-ordered,

secure, and pleasurable environment.

In Wasserman's view, theme parks merchandise architecture by containing their fantasy world within a well-planned visual envelope, or theme, that employs film-scripting techniques to orchestrate visual imagery and order.

The theme parks study begins with a summary of the evolution of architecture that emphasizes the development of perspective and the role of film in assisting in visualizing urban-scale problems. Two chapters are devoted to the social antecedents of theme parks. Wasserman and his team then rate more than twenty American theme parks and park-like cities for their strengths and weaknesses, and describe the various design elements and techniques that make them successful. The study concludes with a commentary on modern architecture's disappointing contributions to theme parks and other popular architecture and speculates on the next generation of

theme parks as leisure interests shift, consumer groups change, and the market becomes more competitive. In the final chapter, Wasserman delves beneath the layered veneers of this happy architecture to reveal the machinations of theme-park design from economic, cinematic, and architectural viewpoints.

Grantee and Project Director:

Louis Wasserman

Participants:

Caren Connolly, roller coaster consultant and illustrations; Barbara Wasserman, graphics; Louis Wasserman, illustrations and photographs

1, 2

*Scenes from Disneyland, the best known of the modern theme parks.*



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## Streetscape Equipment Sourcebook

Street furniture—lighting, paving, signage, traffic control—is the subject of *Streetscape Equipment Sourcebook* (SES), a publication of the Center for Design Planning of Coconut Grove, Florida, funded by the National Endowment for the Arts.

SES addresses the need to give more critical attention to street furniture in order to help improve the visual character and function of public spaces. It provides a compendium of products selected for superior visual design and performance by a distinguished jury.

A reference tool for specifiers, designers, and municipal agencies, SES has benefitted sales for those manufacturers whose products are listed. These results have spurred industry to improve their designs and to request inclusion in the second edition of SES, printed by the Urban Land Institute, Washington, D.C.

Grantee:  
Center for Design Planning

Project Director:  
Harold Lewis Malt, AICP, ASLA,  
Executive Director, Center for  
Design Planning  
Participants:  
Barbara Naos; (Jury) Myron Calkins,  
PE; John P. Eberhard, AIA;  
William M. Goldsmith, FIDSA;  
Alexander Lurkis, PE; William G.  
Swain, FASLA

*Streetscape Equipment Sourcebook*  
is available on request from the  
Urban Land Institute,  
Washington, D.C.

1  
*Examples of street furnishings found in  
the two-volume catalogue entitled  
Streetscape Equipment Sourcebook.  
Photograph courtesy of Center for Design  
Planning.*

## Film in User Analysis

*Film in User Analysis* is a handbook prepared by Project for Public Spaces, Inc. (PPS) of New York to help train professionals in the fields of design, planning, and management in understanding and evaluating how people actually use public space. The handbook demonstrates how super-8 motion picture film can be used to gather, interpret, and communicate concrete information about people's activity patterns.

In 1978, PPS analyzed patterns of visitors to New York's Gateway National Recreation Area for the National Park Service. A combination of on-site observation and filming techniques enabled PPS to identify visitor needs in the most heavily used area of the park and develop guidelines for improvements. The following year, PPS adapted the techniques to nonurban parks and tested them during exploratory studies in the Great Smoky Mountains and Grand Teton national parks.

With these projects as case studies, PPS developed curriculum materials for an education-training program which it tested in a five-day workshop for National Park Service planning and management staff in Washington, D.C.

Grantee:  
Project for Public Spaces, Inc.  
President:  
Fred I. Kent III  
Project Director:  
Kathleen A. Madden  
Participants:  
Linda Anne Leeds, Sue Rieder,  
Marianne Cramer, Dennis Piper  
(National Park Service) and Dan  
Ochiva, technical advisors

*Film in User Analysis* is available from  
Project for Public Spaces, Inc., New  
York.





1

## The Right to Walk

Everyone who participates in the life of the city becomes a pedestrian at some point, whether to make the short trip from car or transit, or to take a longer stroll. And every pedestrian has encountered closed-off sidewalks, hazardous intersections, and bus stops barricaded by road construction.

Lois Greulich Jackson's Endowment-funded report, "The Right to Walk," presents a comprehensive view of planning for pedestrians and makes recommendations for improvements in a manner intended to increase public awareness and professional concern.

Jackson stresses the importance of attractive and functional networks for walking, illustrating the potential for improvement with examples from Washington, D.C. Her research influenced officials to abandon a \$500,000 busway project because it was detrimental to pedestrians and streetscape, as well as to the new METRO system.

Grantee and Project Director:  
Lois Greulich Jackson, AICP  
Participant:  
Donald E. Jackson, AIA

*1*  
*Union Station typifies a common approach to pedestrian needs: those on foot stand exposed to the elements, while cars pull up to the 600-foot long arcade. Photograph by Lois Jackson.*



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## Experimental Freeway Message Boards

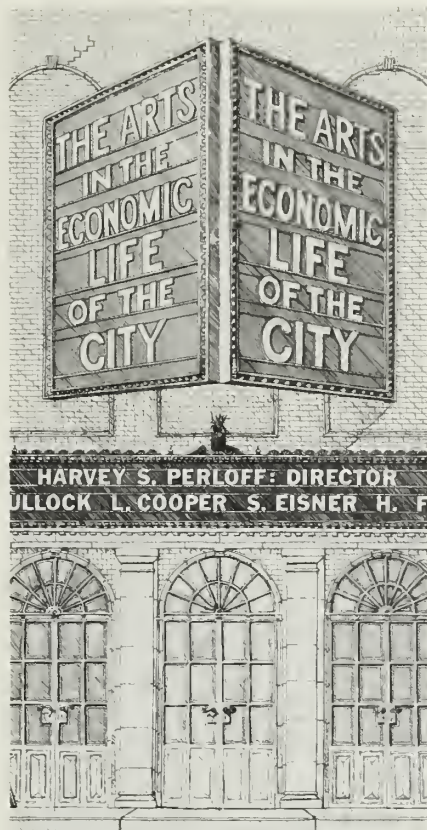
In 1975, Communications Consultant Jack Roberts obtained an Arts Endowment grant to study the use and misuse of illuminated freeway signs on the Santa Monica Freeway. His work is the only objective appraisal of this CalTrans \$1.4 million changeable-message signboard experiment. The signs flash messages about current road conditions, such as "Warning: Road Slippery" or "Slow: Heavy Traffic Ahead."

Roberts's study revealed that the message boards provided useful traffic information less than two percent of the time, and that boards displaying no information ninety-eight percent of the time lacked credibility when messages *were* transmitted. The study also showed the need to verify messages using on-site television monitors and to reconsider the design of the message board. CalTrans has implemented one of Roberts's recommendations, that messages pertaining to energy conservation, safety, or civic interest be used to insure continual communication with motorists.

Grantee and Project Director:  
Jack Roberts, Director, Public Service Advertising, Ogilvy & Mather, Los Angeles  
Participants:  
John Stern, Stephanie Roberts, Michael Bogdanoff, Peter Rich, Consuelo Rovirosa  
Photography:  
Jack Roberts

*1*  
*With stop-and-go driving defined as "normal" every morning, and reaffirmed every evening, the virtue of abnormality became increasingly apparent.*





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## The Contribution of the Arts to the Economic Life of a City

*Our society has dual objectives for the arts: the achievement of artistic excellence and contribution to the community. Increasingly, the latter encompasses the actual and potential contribution of the arts to the strengthening of local economies.*

This statement expresses the philosophy underlying a study undertaken by the Urban Innovations Group to consider ways in which the economic contribution made by the arts might be increased to alleviate the economic stress on our larger central cities, which now house the greatest concentration of urban poor and minority families.

On the premise that central cities will become increasingly dependent on service activities for jobs and income, the study considers the potential for the arts to contribute employment opportunities as well as functions that increase the attractiveness of the city to all socioeconomic groups.

The Urban Innovations Group approached the subject from three points. First, they developed a framework to catalogue and analyze arts activities and institutions, and to evolve strategies for enhancing the contribution of the arts to local economies. Second, they surveyed arts activities in Los Angeles as a foundation for discussing strategies and tactics for change. Third, they assessed various ways to improve the financing mechanisms and organizational structures of arts groups as means for strengthening their economic contributions. The result is a book entitled *Arts in the Economic Life of the City*.

Grantee:  
Urban Innovations Group  
Executive Director:  
Simon Eisner  
Project Director:  
Lee G. Cooper  
Participants:  
Harvey S. Perloff, Paul Bullock,  
Hyman R. Faine, Roger Gomez,  
Nan Halperin, Barry Katz, Kathryn  
Lim, Katherine Van Ness, Helen L.  
Horowitz, Jean King

*Arts in the Economic Life of the City*, published by the American Council for the Arts, 1979.

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*Illustration from "Arts in the Economic Life of the City." Drawing by Vince Healey.*

## System Ecologic

As the demand for economical and well-designed housing in limited space increases, the weight of complex design, construction, and management decisions becomes increasingly burdensome to architects and developers. Cambridge, Massachusetts, architects Laurence and Sherrie Cutler's *Handbook of Housing Systems for Designers and Developers* explains building systems as a process and describes how to evaluate specific building systems.

The book is the result of studies undertaken to assess various building prototypes and develop a transitional building scheme to meet current needs. The Cutlers' low-capital solution, "System Ecologic," described in their book, can be adapted to varied sites and solutions using any of three basic structural components: wood, steel, and concrete.

Grantees and Project Directors:  
Laurence S. Cutler and Sherrie S. Cutler

*Handbook of Housing Systems for Designers and Developers*, published by Van Nostrand Reinhold, 1974.



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## Shelter in the Harsh Land

Paul G. McHenry, Jr., a New Mexico architect, is fascinated by the adaptability of the human race. In "Shelter in the Harsh Land," McHenry focuses on American architectural traditions among nontechnological native American cultures, both before and after the Spanish Conquest. McHenry's thesis is that a detailed understanding of the evolution of architectural traditions will give important insights into the culture and the survival strategies of those people who flourished in a barren environment—the Southwestern United States.

McHenry's examination of these nontechnological cultures reveals much about how people with limited resources are forced to think creatively—not an untimely concept. A spin-off of this line of inquiry is another Endowment-funded project by McHenry, "A Manual for Simple Housing."

Grantee and Project Director:  
Paul G. McHenry, Jr.

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*Shaped tufa "bricks" having the appearance of adobe bricks are used to supplement and enlarge cave shelters. Puye Cliffs, New Mexico. Photograph by Paul G. McHenry.*



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## Plants as Environmental Indicators

Because plants occupy well-defined ecological niches and react to environmental change, careful observation of plants and communities can yield important clues of use to the land planner. New Hampshire landscape architect James S. Kennedy's Endowment-supported project, "Plants as Indicators of Environmental Conditions," outlines exactly how ecological data may be used to make intelligent decisions about land use. Kennedy tabulates indicator plants, stresses the collection and interpretation of primary data, and discusses strategies for interpreting it.

This is a comprehensive study that will prove especially useful to persons involved in deciding how to plan land uses by interpreting vegetation ecology.

Grantee and Project Director:  
James S. Kennedy  
Photography:  
James S. Kennedy

## Assessing Design Review Commissions

How effective are design review commissions? A. Robert Thoresen used a Design Project Fellowship to examine the effect that historic district/design review commissions have on the quality of the built environment in eight cities across the country. He interviewed commission members, observed commission decision-making, reviewed files, and photographed the districts and buildings affected by design decisions.

Directed at providing an understanding of how these commissions reached their decisions, the study revealed four important findings. First, most commissions did not clearly understand their policy objectives. Second, they did not understand the limitations of the review process. Third, the authorities appointing commission members showed their ambivalence toward the commission's role by appointing members who formed competing factions with the commission. Fourth, the process of decision-making tended to narrow rather than

expand the range of design alternatives members found desirable. This project led to a new Endowment-funded demonstration training program directed at historic district commission members in New England.

Grantee and Project Director:  
A. Robert Thoresen

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*Decisions by design review commissions exhibit a wide range of type, acceptability, and sophistication. A contemporary infill housing unit in Louisville, Kentucky, was one of the Landmark Commission controversial decisions. Photograph by Robert Thoresen.*

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*Prosaic "wild west" signing was also approved by Auburn, California's Commission. Photograph by Bruce M. Kriwisky.*

## Permits and Preservation

A small grant from the National Endowment for the Arts enabled Felix M. Warburg of San Francisco to undertake a study of existing permit processes as they apply to urban form, with emphasis on the preservation and rehabilitation of residential structures in San Francisco.

The result of the study was "Permits and Preservation," a document which analyzes the functions of all San Francisco public agencies, including building and planning departments and the landmarks and redevelopment agencies, whose actions have impact on the applicants' ability to restore residential structures. The study also identifies private institutional constraints, such as the policies of lending institutions, and recommends administrative and legislative changes.

Grantee and Project Director:  
Felix M. Warburg, AIA, AICP  
Participants:  
City officials; Marjorie Spiegelman, graphic designer





Heritage,  
Conservation,  
And Planning



The scramble for a share of the dwindling supply of public assistance funds that occurred following the passage of Proposition 13, which cut property taxes in California, caused people and program priorities to be reshuffled in government agencies across the state. As a consequence, many planning offices found they were only able to fulfill the minimum requirements of the planning codes. Technical assistance in civic design, historic preservation, plazas and parks, and other urban amenities were in many cases put aside together with the time needed to anticipate development and work with a community and developer to insure high-quality, human-scale design and planning. People who were trying to make cities more livable grew despondent.

The experience of reviewing the accomplishments of groups and individuals that have received grants from the Arts Endowment gives courage to those disheartened by the recent California initiative. For one of the most noteworthy aspects of

these projects is the enormous fund of citizen concern, dedication, and hard work that has been brought to bear on problems and opportunities for the built environment. This commitment, when combined with skilled professional leadership, has produced, if not miracles, certainly some fine success stories.

As the panelists reviewed the projects undertaken in historic preservation, open space, and land use planning, we evolved a flexible set of criteria to guide our decisions. The criteria are exemplified by four projects which we all agreed were particularly outstanding: Boston's Urban Wilds; Broken Serenity in Gunnison County, Colorado; the Hudson-Mohawk Industrial Gateway; and Splendid Survivors in San Francisco. These stood out from the rest as one-of-a-kind pieces of work, unique in concept, approach, or implementation (Boston's Urban Wilds) or exceptionally thorough in execution (Splendid Survivors). All had significant, real-life impacts on their communities; the results of

each were clearly and attractively presented; and all are replicable.

Four other projects we found to be outstanding were of modest scale: Housemoving, Nebraska Capitol and Environs, a Lakefront Park in Williams Bay, and a Turn-of-the-Century Main Street in Ogden, Utah. In all of these, the quality of the work and its presentation were excellent. All show the breadth of Endowment support for small towns and small scale as well as large. Still other projects looked as though they might produce spectacular results—such as Paterson, New Jersey; Savannah, Georgia; and the restoration of the Bronx River in New York City—but were not yet complete enough for us to make that judgment with certainty. We hope they will be resubmitted once completed.

The projects themselves fell into several clear categories that illustrate what informed citizens and professionals are most concerned about. Downtowns, neighborhoods, and city parks are some of the places

where activists are focusing their attention in an attempt to make town living more human, appealing, and attractive. The projects in Galveston, Texas; Ogden, Utah; Lincoln, Nebraska; San Francisco; and in villages in central New York addressed texture, detail, quality, and the aesthetic integration of form and scale. These efforts were concentrated on individual buildings or, at most, a few blocks of buildings. In Ogden, Utah, for example, the subject was a run-down street only a few blocks long. Small changes such as facade restoration and tree planting were recommended that could make a big difference in citizens' willingness to patronize the area again. In San Francisco, practically every building in the center city was assessed with uncommon thoroughness.

Another group of projects fell to the opposite end of the scale: regional land use planning in rural areas. Degradation of the rural landscape is a growing concern as urban sprawl continues to encroach on rich farmland and blight pastoral settings.



The problem is becoming widespread. The Virginia Piedmont, the Colorado Rockies, the Maine woods, and the scenic California coastline are all feeling the pressure; and professionals and citizens alike have begun to search for ways to manage and mitigate the negative impacts of development. These places are often valued because of their outstanding scenic beauty (the California coast), or because they impart a special feeling such as "elbow room" (Gunnison County, Colorado). The problem is how to define, much less manage and preserve, these elusive qualities. Both the Piedmont Environmental Council and the Rural Communities Institute in conjunction with the Harvard Graduate School of Design have addressed the aesthetics of the rural landscape and produced excellent models which rationally analyze the components of a good view and offer suggestions for preserving it. William Liskamm's visual design component of the California Coastal Development regulations shows how much can be added to environmental protection measures by close atten-

tion to the visual impact of a growing body of law.

One message that is clear in all these projects, whatever the scale, is that people care about their environment and are beginning to understand the contribution that attention to detail can make. Years of patient, persistent effort are necessary to bring about the slow, incremental changes which eventually produce a significant difference in the texture of downtowns and neighborhoods. And although the need for wise management of rural resources is not yet as keenly developed in the public consciousness as is neighborhood conservation, the Endowment's support of rural land conservation should continue to increase public awareness that no corner of America is immune to concern for environmental quality.

*Panelists (from left to right in photograph) Sberrie Cutler, Rai Okamoto, Paul Friedberg.*



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## Splendid Survivors

"This splendid appreciation of historic San Francisco architecture is a landmark in urban literature," writes Allan Temko, architecture editor of the *San Francisco Chronicle*, of *Splendid Survivors*, which shows the results of a two-year project that photographed, catalogued, and evaluated almost eight hundred buildings in San Francisco. More than a coffee-table volume depicting San Francisco's rich architectural heritage, the book is a critical planning and development tool and a wonderful guide for walking tours of the city.

The idea of cataloguing these "splendid survivors" came about because of widespread alarm over new construction in the downtown area. By the mid-1970s many landmark quality buildings were gone and San Franciscans feared the irrecoverable loss of the traditional character of the entire downtown area as well.

The Foundation for San Francisco's Architectural Heritage decided to seek grant support for a comprehensive inventory and evaluation of the

downtown area, providing objective information that could serve as the basis for assessing future development and urban-renewal decisions, and for raising public awareness and support for preservation. With support from the Arts Endowment, the Foundation undertook a comprehensive survey of 790 land parcels within the central business district—photographing, describing, and evaluating each. The criteria used to evaluate the buildings ranged from the quality of design to association with important persons or events to present condition and structural integrity. The completed evaluations comprise a catalogue of information on which public and private development decisions can be made.

*Splendid Survivors*, the splendid book that documents the survey, has received wide critical acclaim for dispassionate thoroughness and usefulness to a number of audiences, as well as for its lovely photographs. It gives both an historical overview of San Francisco's urban development and the results of the inventory in a

catalogue format. Altogether the book is an excellent reference source, providing a context in which persons involved in San Francisco's development can judge buildings and participate intelligently in decisions about urban growth and change.

### Grantee:

The Foundation for San Francisco's Architectural Heritage

Executive Director:

Robert Berner

Project Director and Author:

Michael Corbett, Charles Hall Page and Associates, Inc., Architects and Urban Planners

*Splendid Survivors: San Francisco's Downtown Architectural Heritage*, published by California Living Books and the Foundation for San Francisco's Architectural Heritage, 1979.

### 1

*Chamberlain Building*. Arthur Brown, Jr., 1925. One of three 20-foot wide skyscrapers in downtown San Francisco, this building reflects the land values that

made such structures economically feasible. The fire escape is treated as an aesthetic element. Photograph by Charles Hall Page & Associates, Inc.

### 2

*Hallidie Building*. Willis Polk, 1917. This building was the world's first glass curtain-walled structure. It is a superb work of urban architecture which complements its surroundings. Photograph by Foundation for San Francisco's Architectural Heritage.

### 3

*The Bank of California*. Bliss and Faville, 1907. The finest banking temple in a city of banking temples. The "Architectural Record" wrote of the design in 1906 that it "promises to be one of the most imposing edifices in the United States devoted to banking purposes." In 1967 a sensitive modern tower by Anshen and Allen was joined to the Bank's west side, opening onto the roof of the old bank building. Photograph by Charles Hall Page & Associates, Inc.





## A Search for Identity

The post–World War II story of neglect and population decline experienced in St. Paul, Minnesota’s, Historic Hill District is a familiar one to many American inner cities. But the residents of the old Hill District found that traditional urban renewal provided no miracle solutions and that the residents’ own lack of confidence in their community was contributing to its deterioration.

In a study, *Building the Future from Our Past*, produced by Old Town Restorations, Inc. (OTR), a non-profit corporation dedicated to the preservation of St. Paul’s architectural heritage, the concept of stabilizing neighborhoods through resident action and control was determined to be the major factor in establishing a healthy neighborhood. Looking at the types of individuals who became part of the “back-to-the-city” movement, the report states that people “come looking for a unique combination of small-town community together with the cultural and business amenities of inner-city life, the vitality of many

ages, nationalities, and economic levels all trying to make their lives and their neighborhoods something greater than the sum of their parts.”

The old Hill District contains more than two hundred buildings of historic and architectural significance. By focusing activity on home ownership, and planning that would complement the neighborhood character, OTR was able to effect a subtle change in residents’ attitudes and a profound change in community health.

The project to date has generated more than \$30 million in restoration work and has witnessed the establishment of two National Register districts, two commercial streets boasting new businesses, and—through a growing investment of private money—a diminishing reliance on government-sponsored programs.

Grantee:  
Old Town Restorations, Inc.  
Project Director:  
Christopher Owens

Participants:  
Center for Urban and Regional Affairs, University of Minnesota;  
City of St. Paul Department of Planning; Housing and Redevelopment Authority of St. Paul; Richard Frank; School of Architecture, University of Minnesota; Macalaster College; Minnesota Historical Society; Ramsey Hill Association; Summit Hill Association; Portland-Selby Neighborhood Organization

1, 2  
*Restored homes in the Historic District of St. Paul, Minnesota. Photographs courtesy of Old Town Restorations, Inc.*





1  
The Strand in Galveston, Texas

The adaptation of some of America's finest nineteenth century commercial structures to new use, dynamic arts and preservationist support, and a location near an historic and still functioning waterfront combined to put Galveston back on the map as a lively cultural center. A series of Endowment grants to two nonprofit organizations in Galveston has assisted in the establishment of a revolving fund, helped fund the creative "Action Plan for The Strand," and initiated an annual Festival on The Strand, Galveston's historic commercial area. Today The Strand is once again alive and well, as a thriving commercial area, a regional tourist attraction, a lively residential neighborhood, and a National Historic Landmark District.

#### A Rebirth

Galveston was the commercial and cultural hub of much of the Southwest and one of the leading ports of the nation in the mid-to-late nineteenth century. The Strand, its main street, was known as the Wall Street

of the Southwest. But The Strand's fortunes reversed when a hurricane hit Galveston full force in 1900, killing six thousand people. Although the hurricane left the sturdy buildings intact, Galveston settled into decades of stagnation and The Strand became an area of vacant, deteriorated buildings dotted with a few remaining wholesalers.

The Strand comprises approximately fifteen city blocks with fifty-one nineteenth century and two major Art Deco structures, all tucked between downtown Galveston and an active waterfront operated by the Galveston Wharves. Early impetus for its revitalization came from the Junior League of Galveston, the Galveston County Cultural Arts Council, and the Galveston Historical Foundation. Founded in 1970 to foster the visual and performing arts in the city, the Arts Council quickly perceived that in order to thrive, the arts needed an appropriate urban setting. The Arts Council reorganized to include not only arts persons, but also represen-

tatives of business, government, education, religion, minorities, and preservation and civic groups, all sharing a common interest—the revival of The Strand.

The Junior League initiated the effort by restoring two key Strand buildings. The Arts Council then located its own headquarters in one of those buildings on The Strand and, with a grant from the National Endowment for the Arts, brought in leading preservationists from across the country to give their views on The Strand's potential. One result of this was approval of major Moody Foundation and Kempner Fund grants to establish a revolving fund, administered by the Galveston Historical Foundation, for the purchase and resale of Strand Buildings, and through this the revitalization of The Strand as an active, multi-use area took hold.

In April 1973, the Galveston Historical Foundation undertook the many tasks necessary to operate the revolving fund effectively: organizing man-

agement, strengthening community support, completing real estate purchases, working out deed restrictions and rehabilitation requirements, marketing the buildings, and arranging financing from local lenders for rehabilitation. The Foundation also initiated the magical Dickens's Evening on The Strand as a major public event, extensive tour programs, and selected capital improvements. In 1974 the Foundation, with assistance from the National Endowment for the Arts, introduced the idea of formulating a master plan for the entire Strand district. The firm of Venturi and Rauch was selected to develop a plan and began to work with community groups, local residents, and business people to evolve an incremental strategy for The Strand's rebirth as an active commercial, residential, and cultural community that would also be attractive to tourists. The firm produced prototypical designs for an integrated sign system, a traffic improvement plan, suggestions for facade restoration, preliminary designs for pedestrian promenades, and a small park. They



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also provided extensive recommendations for links between The Strand and neighboring points of important activity such as the downtown, the 1894 Grand Opera House, the beachfront, and the waterfront.

### The Strand Today

Through these efforts, the Galveston Historical Foundation has attracted more than \$6 million in for-profit funds, which have been invested in the rehabilitation of Strand buildings. Another \$5 million in renovation is planned. Twenty-one buildings have been rehabilitated for active use, the Historical Foundation holds preservation deed restrictions on nineteen Strand buildings, waterfront access for the public has been assured, and the 1877 square-rigged sailing vessel ELISSA is now being restored for berthing adjacent to The Strand. Galvestonians and visitors now find that The Strand has become an exciting area of shops, restaurants, apartments, and offices, while the district's original inhabitants, the wholesalers, are working in

harmony with the revitalization program. Satisfied with progress on The Strand, itself, the Historical Foundation is now concentrating its revolving fund activities on the deteriorated nineteenth century buildings on Mechanic Street, parallel to The Strand and one block farther inland from the original waterfront.

While all this restoration was progressing, the Galveston County Cultural Arts Council continued to take critical steps to make The Strand and downtown a center of artistic activity as well as a commercial success. More recently, the Moody Foundation has pledged \$1 million to restore the 1894 Grand Opera House, and the City of Galveston has applied for an \$800,000 Urban Development Action Grant from the Department of Housing and Urban Development to help restore the building.

### Grantees:

Galveston Historical Foundation, Inc.; Galveston County Cultural Arts Council, Inc.

### Executive Directors:

Peter Brink, Emily Whiteside

### Participants:

Venturi and Rauch, Philadelphia; Denise Scott Brown, Partner-in-Charge; Stanley Taraila, project architect; Stanford Hughes, assistant; Chris Brown Associates, Economists; Taft Architects, Houston; Ford, Powell & Carson, San Antonio; Texas Historical Commission, Austin; Ronald Fleming, Executive Director, Vision, Inc.; Ben Mason, economic consultant; Arthur Ziegler, Jr., Executive Director; Pittsburgh History and Landmarks Foundation; Lee Adler, Chairman of the Board, National Trust for Historic Preservation; David Weiss, U.S. Institute of Theater Technicians; Walter P. Moore, consultant; Keoni Robinson, Production Director, GCCAC; Drew Boggs and James R. Foutch, revolving fund vice-presidents, GHF; Mrs. Elbert B. Whorton, Jr., events and research vice-president, GHF; Private owners of buildings on The Strand

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*Typical Strand elevation. Drawing courtesy of Venturi and Rauch.*

2

*The Strand at 22nd Street; at right is Richard Haas's trompe l'oeil. Photograph courtesy of the Galveston Historical Foundation, Inc.*





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## A Turn-of-the-Century Main Street

A commitment to excellence and enthusiasm for downtown revitalization have produced a series of architectural drawings illustrating the potential of an important commercial avenue in Ogden, Utah, and recommending ways to revitalize it.

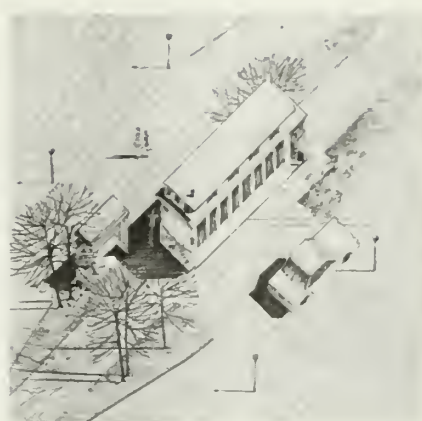
The commercial street, 25th Street, is acknowledged to have the most complete contiguous selection of turn-of-the-century commercial architecture in the state of Utah. Once a residential as well as a commercial street, in its heyday 25th Street was the hub of all social activity in Ogden—Utah's second largest city—but, like other main streets in America, it declined.

Now the street is receiving civic attention as the main link between the central business district and a newly developing multi-purpose center at Union Railroad Station. The architecture is a fine representation of its period; most of the buildings have remained relatively unaltered over the years. Even though the street has grown seedy, the city

believes it can become a lively social district once again.

Acting on this belief, the Ogden Neighborhood Development Agency commissioned a study to serve as a working document for the city, property owners, and citizens of Ogden in reversing the deleterious condition of the street. The study recommended such options for public improvement as reinstalling trolleys and creating a trolley right-of-way down the center of 25th Street. It also included architectural guidelines for storefront improvement.

The Ogden Neighborhood Development Agency began to work with store owners to assist them in implementing the architectural guidelines. However, because the number of owners is large and the extent of their commitment to the revitalization program and design principles varied, the staff of the Development Agency decided that a more graphic and detailed approach to building facade restoration was needed than that in the written report.



2

The agency commissioned that approach; working with the Utah State Historical Society, they developed a list of candidate architectural firms to help. From that list, they selected two firms to work with the Development Agency and building owners. The architects produced restoration designs and work plans in which rehabilitation tasks were carefully itemized.

The drawings, which show sections of the restored streetscape, possibilities for the sensitive infill of open lots, and "how-not-to-do-it examples," have proved to be an excellent tool for explaining and selling restoration to building owners. The large-format graphic presentations enable an owner to visualize exactly how his rehabilitated building could look. And the careful listing of tasks has aided both owners and the State Department of Development Services, which is funding the repair work. To date, restoration has been completed on some facades, and the city is proceeding with plans to

install sidewalks, lighting, trees, and street furniture along 25th Street.

Grantee:  
Ogden Neighborhood Development Agency  
Project Director:  
Colette Penne  
Participants:  
Scott Parkinson, Director of Community Development; Wilson Martin, Utah State Historical Society; Larry Jones, Staff Architect, Utah Historical Society; Allen D. Roberts, architectural historian; Wallace N. Cooper II & Assoc., Architects; Ronald D. Hales, Inc., Architects

1  
*Improving the rear yards of buildings along 25th Street is one of the important elements of the plan. Rear entry courts will provide access to businesses from a parking lot.*

2  
*A proposal to add a trolley shuttle service to move shoppers through the central business district is being considered. Renderings by architects Hales and Baird.*





1

## Preserving Portland Neighborhoods

Portland, Oregon, has traditionally been a city of homes, tree-lined avenues, dispersed commercial areas, and industries; and until very recently, its most outstanding architecture was residential. On foot, by bicycle, in a car, Alfred Staehli undertook a one-man study of his home town, which produced 700 photographs and 180 pages of detailed architectural history.

*Preservation Options for Portland Neighborhoods*, the single most comprehensive source on Portland history to date, required public meetings, newspaper publicity, and television coverage. To solicit unrecorded historic information and documents and to stimulate neighborhood interest in historic preservation, Staehli talked with many old Portland residents. Their vignettes of neighborhood history tell the story of their city, quarter by quarter, building by building.

The book has stimulated additional research; Portland now has new preservation legislation and five

designated and pending historic districts, and is about to undertake its first comprehensive landmark inventory.

Grantee and Project Director:  
Alfred M. Staehli, AIA  
Participants:  
Don B. MacGillivray; Oregon Historical Society; Oregon State Historic Preservation Office; Portland Chapter, The American Institute of Architects; Portland Office of Neighborhood Associations

*Preservation Options for Portland Neighborhoods* is out of print.

1  
*Old South Portland residences against the backdrop of urban renewal. Photograph by Alfred Staehli.*



1

## Recycling Nashville's Waterfront

Six million visitors and \$120 million found their way to Nashville, Tennessee, in 1975, but businessmen and politicians still felt that the city's potential tourist revenue had hardly been tapped. Beginning with the economic premise that the derelict area around the Nashville waterfront was culling only one-sixth of its potential revenue, Robinson Neil Bass and Associates devised a master plan for its revitalization—a strategy which provided an exciting mixture of business, housing, and entertainment functions in the riverfront area.

The plan garnered cooperation from the local government, as well as a number of private citizens. It called for the renovation of historic buildings for offices and housing, a riverfront park and pedestrian walkway, a marina, restaurants, and hotels. For Nashville's two-hundredth birthday, the riverfront park has been chosen as a focus of celebration, fulfilling planners' ambitions to make it once again the front doorstep of the city.



2

Grantee:  
Robinson Neil Bass and Associates  
Project Director:  
Robinson Neil Bass  
Participant:  
William Ernest Powell

1  
*Characteristic Victorian style facades. Second Avenue, Nashville.*

2  
*Detail of characteristic workmanship on the fenestration of warehouse district structures. Photographs courtesy of Neil Bass and Associates.*



1

## Housemoving

The sight of a two-story Victorian house trundling down the street on dollies, pulled by a big trailer truck, might strike some as a desperate method of historic preservation. In fact, house moving is a valid, even ingenious, way to preserve sound housing stock that might otherwise be demolished and to stabilize older neighborhoods.

### House Moving and Neighborhood Preservation

Vacant lots, particularly in older residential districts, frequently attract development that is incompatible with the character of the existing neighborhood. The construction of unwelcome buildings, in turn, often triggers additional neighborhood deterioration and threatens long-term residents. At the same time, in other neighborhoods or the same neighborhood, houses that could not be reproduced today without great expense are being torn down to make way for new development. Some of the amenities these houses provide—generous dimensions, elaborate

detailing, or materials of an unusual character—are irreplaceable. The city of Eugene, Oregon, commissioned a study to determine whether house moving might save existing housing stock threatened by changing land uses and stabilize established neighborhoods by filling vacant lots with compatible residential structures.

With a small Arts Endowment grant, the study group researched and documented house moving projects in seven cities across the country. House movers were interviewed about the moving process, and a series of surveys was conducted to determine citizen attitudes toward house moving and perception of architectural styles in relation to given neighborhoods.

### How to Move a House

The findings of this study are presented in an attractive 92-page booklet, *Housemoving: Old Houses Make Good Neighbors*. The book describes the process of house moving in

detail, with specific information about the types of houses that may be moved and advice on how to find candidate houses, vacant lots, and compatible neighborhoods. It includes technical information about preparing a house to be moved, siting, structural modifications, financing, and permits; then documents seven house movings around the country, with advice on what *not* to do and descriptions of what went wrong, along with some lovely successes. *Housemoving* demonstrates that moving a house, if done properly, can be a bargain when compared with new construction. The book is a valuable resource for individuals or municipalities interested in house moving and neighborhood conservation, and delightful reading as well.

### Grantee:

City of Eugene, Oregon, Department of Housing and Community Conservation  
Project Director and Editor:  
Paul H. Osborn, City of Eugene

### Participants:

S. Gregory Lipton and Rosaria Hodgdon, researchers and authors; Linda Dawson, special staff assistance, graphics, and layout

*Housemoving: Old Houses Make Good Neighbors* is available from the City of Eugene, Oregon.

1

*Each utility affected must approve the route from the original lot to the new lot. The height of the house on the dollies must be measured for its relationship to the height of the existing lines. Utilities can usually raise their lines to allow the house to move underneath; they will charge for this service. At no additional charge, the house mover may be permitted to lift wires and swivel traffic signals upward to provide more clearance. If the house is too tall to pass under, lines can be cut, dropped, and the house moved over them. However, this procedure should be avoided, if possible. The cost of cutting and reconnecting the wires will usually be higher than traveling an extra distance. Illustration by Linda Dawson.*





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## SNAP

Savannah, Georgia, residents are well versed in the economics of restoration activities. In the late 1950s and 1960s, the city attracted worldwide attention and praise for restoring more than eight hundred structures in the 2½-mile historic downtown district. When the preservation movement began to reach Savannah's nineteenth-century district the Savannah Landmark Rehabilitation Project, Inc. (SLRP), was formed. It resolved that restoration would not destroy the diversity of the Victorian streets, and that longtime, low income residents would not be uprooted as property values increased.

Today, Savannah's boldest renovation effort has proved that neighborhoods can be revitalized and still provide a human-scale environment for all types of people. SLRP's breathtaking goal was to drive out slumlords and purchase and restore six hundred of the twelve hundred structures in the Victorian district. This was to be done using the manpower of district residents and by

renting homes back to the tenants at costs they could afford.

Started with a small seed grant from the Arts Endowment in 1975, the SLRP success story of renovation without displacement continues to be a remarkable example of what its director calls "the right of every person to have a decent home."

Grantee:  
Savannah Landmark Rehabilitation Project, Inc.

1,2  
*Restoration work undertaken on Price Street in Savannah, Georgia's Historic Victorian District. Photograph by Savannah Landmark Rehabilitation Project, Inc.*

## Improving a Warehouse District

A Cleveland, Ohio, architect looks at his city's neglected and dilapidated warehouse district and sees hotels, restaurants, offices, shops, loft apartments—a potential Greenwich Village. In a study commissioned by the Cleveland Landmark Commission, William Gould/Associates, Inc., discovered a forty-acre gold mine of architecturally significant historic buildings and untapped real estate. Close inspection of the commercial buildings revealed a great deal of unused space, which could be imaginatively adapted to loft-style living.

Loft space conversion was just one of the planner's suggestions; he also proposed enticements like tax abatements, land cost write-downs, public improvements, and new streets as being necessary to procure major investments from the business community.

This award-winning plan raises new hope for the old heart of Cleveland's commercial life.

Grantee:  
Cleveland Landmarks Commission  
Executive Director:  
John D. Cimperman  
Project Director:  
William A. Gould  
Participants:  
Gould/Associates, Inc., Architects  
and City Planners

1  
*Detail of Perry-Paine Building, famous for its great inner court covered by a vast expanse of glass. The building was designed by Cudell & Richardson and completed in 1888. Photograph by Gould and Associates.*





1

## Florence, Arizona's Historic District

After several years of economic stagnation, the Arizona town of Florence found that its small-town amenities and special mix of historic architecture dating from territorial and early statehood times were suddenly attracting urban-weary settlers. When the economic and population boom that followed began to threaten the scenic landscape and historic town district, Florence commissioned a study to recommend guidelines for conservation and development.

The preservation plan that resulted from the study offers legal and economic techniques for preserving the architectural integrity of this small Southwestern town. The plan has been published as a brochure, pamphlet, and well-illustrated book.

Grantee:  
Town of Florence, Arizona  
Project Director:  
Harris J. Sobin, AIA  
Participants:  
Helen Kessler, associate editor;  
Roger Nichols, history consultant;

Joseph O'Betka, Mayor of Florence and coordination official; The Industrial Development Authority of the Town of Florence, Inc., sponsor; Jean Claypool, Town Clerk

*Florence Townsite* is available from Catalina Publishers, P.O. Box 41491, Tucson, Arizona 85717.

1  
*Drawing of proposed restoration for a section of Main Street, Florence, Arizona. Drawing by Richard Phillips and Helen Kessler.*

## Design Review in Historic Districts

What happens after an historic district has been designated? How do citizen-composed design review boards make complex decisions affecting the character of their communities—decisions requiring a knowledge of architecture, history, design, and aesthetics, as well as a familiarity with the design standards of a particular region? Alice Bowsher emphasizes that “good decisions require more than good taste,” and her *Design Review in Historic Districts: A Handbook for Virginia Review Boards* provides a systematic frame of reference for developing policy on design regulation.

The book stresses the substance of a board's function—the identification and protection of a district's physical character—and also examines procedures and practical aspects of implementation and pertinent legal issues. Although prepared for use in the state of Virginia, it addresses the concerns of review boards throughout the country.



1

Grantee and Project Director:  
Alice Meriwether Bowsher  
Participants:  
William T. Frazier, Robert E. Stipe, Frank B. Gilbert, Russell V. Keune, Diane Maddex, Terry B. Morton, Carleton Knight III, Stephen N. Dennis, Kathryn Welch, John G. Zehmer, Ellen Beasley, J. Myrick Howard; More than twenty persons who reviewed the handbook and were interviewed; Chairmen and staffs of Virginia review boards

*Design Review in Historic Districts: A Handbook for Virginia Review Boards*, available from the National Trust for Historic Preservation Bookshop.

1  
*The distinctive character of an early twentieth century house vanishes with colonializing alterations. Shutters bear no relation to window size and classical details assume curious proportions. Photograph by John G. Zehmer, Jr.*

## Defining Edges of Historic Districts

Preservationists, planners, and public officials concerned with maintaining historic districts find that defining the boundaries of their work is rarely an easy task. In many municipalities, the "old neighborhood" is bounded by buildings that have only a limited architectural relationship to their neighbors. Should such buildings be included in a legally designated historic district?

*A Guide to Delineating Edges of Historic Districts*, by the National Trust for Historic Preservation, presents twenty case studies of existing historic districts as a way of analyzing factors involved in deciding where historic districts should start and where they should stop. Edge factors identified include: original settlements; architectural styles; natural physical boundaries; and political, economic, and social determinants.

Produced under a City Edges grant, this report is an excellent working tool for use in creating new districts and for resolving complex issues generated by existing ones.

Grantee:  
National Trust for Historic Preservation  
Project Director:  
Russell V. Keune, AIA  
Participants:  
(Consultants) Russell Wright;  
John P. Conron, FAIA; W. Philip Cotton, Jr., AIA; Bernard Lemann; Robert B. Rettig

*A Guide to Delineating Edges of Historic Districts*, published by the National Trust for Historic Preservation, 1976.



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## Historic Waterwheel Restoration

The nation's first "industrial park" was the site last fall of the construction of the steel-reinforced concrete sluiceway and a 2½-ton waterwheel this spring, built by area high school students and sponsored by the local historical commission. These works serve as a symbol of the waterpower used in many mills and forges of the park for more than two centuries.

War Memorial Park in West Bridgewater, Massachusetts, where the waterwheel was installed, was purchased by the town in 1939 under a WPA grant as a recreation park. It is dotted with mini-dams and stone-walled waterways fed by the adjacent Nunkatesset River. The construction of the waterwheel, a replica of one destroyed twenty-five years ago by snow and ice, is a source of great pride to the West Bridgewater community. It is the result of cooperation between the Southeastern Regional Vo-Tech High School and the West Bridgewater Historical Commission with a small grant from the National Endowment for the Arts.

Grantee:  
West Bridgewater Historical Commission  
Executive Director:  
Marjorie MacDonald  
Project Director:  
Leonard Barrows  
Participants:  
Park, Highway and Water Departments; Board of Selectmen; Former Bicentennial Committee; Charles A. Pickering, engineer planning; Administrative, teaching and student personnel of Southeastern Regional Vo-Tech High School; Lawrence Conant and Frederick Baker, Bird Machine Co.; Gerald Kelleher, Sargent Supply; William and Kenneth Turner, Turner Steel Co.  
Photography:  
Alfred Chavas and Francis Beary

1  
*Students from local technical school constructing a new waterwheel. Photograph by West Bridgewater Historical Commission.*





## Preservation Planning in Small Town Historic Districts

In 1974, the National Trust for Historic Preservation was awarded a City Options grant to help a number of small western municipalities explore preservation possibilities in their communities. The Trust provided technical assistance in the fields of planning, law, architecture, engineering, real estate, economics, and architectural history and has produced three publications on preservation recommendations for Yreka, California; Honakaa, Hawaii; and Fort Egbert and Eagle, Alaska.

The National Trust oriented assistance toward revitalizing commercial districts where a sufficient concentration of old buildings survive to constitute an historic district, and where clear commitments to preservation principles exist in both private and public sectors.

The approaches developed by the Trust assistance teams may be applicable to small cities throughout the United States.

Grantee:  
National Trust for Historic Preservation  
Project Director:  
John Frisbee, Director, Western Office, National Trust for Historic Preservation  
Participants:  
(Consultants) Roger Holt, Attorney; James and Elizabeth Flack and James Drimmel, economists; Melvyn Green, engineer; (NTHP staff) Carol Galbraith, John Volz, architect; Centrum Foundation; Jefferson County Historical Society; Hamakua District Development Council; Yreka Historic Preservation Corp.; City of Yreka, California; Historical Society of Eagle, Alaska; Town of Eagle, Alaska; Mr. and Mrs. Quentin Tomich, Honokaa, Hawaii; Mr. and Mrs. Fred Meamber, Yreka, California

1  
*Suggested improvements to facades on Miner Street, the principal commercial avenue in Yreka, California. Photograph by the National Trust for Historic Preservation.*

## Preservation Planning in Upstate and Central New York

The Regional Conference of Historical Agencies, formed in 1971, is a nonprofit, educational organization dedicated to serving large and small historical societies, museums, preservation agencies, and related institutions. Through its programs and publications, the Regional Conference provides agencies in twenty-three counties of northern and central New York with information and assistance.

In 1977, the staff of the Regional Conference and Cornell University's Preservation Planning Workshop were becoming increasingly concerned about the fate of central New York State's architectural heritage. The area contains many towns and villages which were established and prospered during the early nineteenth century due to readily available agricultural land and abundant water power. The twentieth century, however, has taken its toll. As local main streets have been unable to compete, first with larger cities and then with shopping centers, the economic bases of the vil-

lages have eroded. Knowing that these small communities, individually, did not have the means to inventory, plan for, and preserve their historic resources, Regional Conference staff feared the loss of the region's unique quality.

With help from the National Endowment for the Arts, the Conference and Cornell University's College of Architecture, Art and Planning launched preservation programs in five villages, each with populations under thirteen hundred: Spencer, Newark Valley, Ovid, Lodi, and Interlaken. With the goal of raising public awareness and imparting ideas and skills that could be used to start similar projects in the future, project teams composed of students from the Cornell University Preservation Planning Workshop, citizens, and members of local historical societies surveyed and mapped the villages, described their historic resources, and prepared materials that the villages could use for National Register nominations, if appropriate.



The project produced an impressive array of results, including five inventories of potential historical districts, accurate base maps for the five villages, and a set of plans for rehabilitating the storefronts of one. A series of newspaper articles and two radio programs—one of which was broadcast nationwide—have given publicity to the region. But, the real value of the project has been the awareness and commitment generated in the villages. With renewed interest and pride, villagers and students have undertaken a variety of projects which range from the publication of books and a walking guide tour to a twenty-three-minute professionally produced videotape and a traveling exhibit.

Of equal value is the reminder that no place is so small that we can afford to be unconcerned with its physical quality and appearance. The visual quality of America is based in part on its villages, towns, and rural landscape. Organizations that concern themselves with such places and, more importantly, are

able to generate enough community participation so that commitment to preservation becomes self-perpetuating are to be especially commended.

Grantee:

Regional Conference of Historical Agencies

RCHA Staff:

Alice Hemenway and  
Douglas Fischer

Participants:

(Cornell faculty) Tania Werbizky, Stuart Stein; (Cornell students) Mary Donohue, Roger Reed, Mark Reinberger, Elizabeth Hancock Silin, Debbie Barlow, Chris Capone, Melanie Davies, Marjorie Hermanson, Banasopit Mekvichai, Beth Meyer, Jay Oschrein, Ann Pendleton, Russell Riccardi, David Shearer, Catherine Stroup; (Village of Interlaken) Interlaken Historical Society, Maurice and Ferne Patterson, Louise Acker, John Kellogg, Thelma Peabody, mayor, Farmerville Union Lodge #183 F&AM; (Village of Lodi) Lodi Historical Society, Alta Boyer, Mr. and Mrs. Clayton Brown, Mildred Covert,

Charles Jennings, John Mulford; (Village of Ovid) South Seneca Community Assistance Corp., Sonni Sampson, Edward Limner, mayor; (Village of Spencer) Spencer Historical Society, Clark Garner, Jean Alve, Mary Stimson, Aimee Riker, Elinor Bartholomew, Marvin Fisher II; (Village of Newark Valley) Newark Valley Historical Society, Lena Bushnell, Barbara Fox, Ross McGraw, Roland Noble, Dorothy Torrey, Virginia Wood, Robert Snyder



1

## U.S. Custom House at Bowling Green

A vintage 1907 gem of Beaux-Arts architecture, long a symbol of New York City's commercial vitality, fell silent when its tenants, the U.S. Customs Service, vacated the Custom House on Bowling Green in 1973. Its landlord, the U.S. General Services Administration, responded to the efforts of The Custom House Institute, a coalition of downtown Manhattan business people, and the New York Landmarks Conservancy to find a self-sustaining use appropriate for the grand building. A feasibility study, funded in part by the Endowment, recommended using its gracious spaces for a combination of commercial and cultural activities.

This concept was put to the test in four summers of cultural programming between 1976 and 1979, which opened the interior to public use for the first time in the building's history. The success encountered led to Congressional authorization to renovate the Custom House both for federal office space and as a unique cultural center in the heart of Manhattan's downtown commercial district.

Grantee:  
New York Landmarks Conservancy  
Executive Directors:  
Anthony J. Newman (1975), Susan  
Henshaw Jones (1975–1980)  
Project Director:  
Richard S. Weinstein  
Participants:  
The Custom House Institute, James  
D. Wolfensohn, Chairman; New  
York Landmarks Conservancy,  
Brendan Gill, Chairman



2

1  
*Interior of U.S. Custom House on Bowling Green.*

2  
*The U.S. Custom House on Bowling Green. Photograph by Nathaniel Lieberman.*



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2

## Great Falls Historic District

The Great Falls Historic District, America's oldest industrial center, is the home of linen thread and the first submarine, and a manufacturing center for such diverse products as silk, the Colt revolver, Wright's airplane, and one-third of the nation's locomotives. Proud citizens of Paterson, New Jersey, have rechristened Great Falls the "Cradle of American Industry."

Between 1974 and 1978, the city of Paterson was able to skillfully leverage a series of small Arts Endowment seed grants and establish the historic district as a catalyst for a city-wide renaissance. From a study to determine the feasibility of reactivating a hydroelectric generating plant to programs in support of community conservation and studies for the creation of a museum and multi-media exhibits, funds from the Endowment have helped to increase city efforts and community participation in the revitalization of Great Falls.





1

## Nebraska Capitol and Environs

Grantee:  
City of Paterson, Department of  
Community Development  
Executive Director:  
Sidney L. Willis  
Project Director:  
Jack R. Stokvis  
Participants:  
Great Falls Development Corp.,  
Tippie Krugman, Director; Paterson  
Museum, Thomas Peters, Director;  
Bohlin & Powell, architects; Wetzel  
Associates, museum designers; Taft  
Corp., fund raising

1

*Historic District hydroelectric plant built in 1914, and fed by the Great Falls of the Passaic River with its 77-foot high, 280-foot wide cascade.*

2

*Dolphin Jute Mill, one of the largest mills in the Historic District, was used to convert hemp and jute into twine, rope, and carpet backing. Photographs by City of Paterson, Department of Community Development.*

An excellent planning study and the splendid architecture of the Nebraska capitol itself have roused Lincoln citizens to take measures to protect their historic building and enhance the surrounding neighborhood.

The design for the Nebraska state capitol building was the result of a national competition held in 1920. The architect chosen, Bertran G. Goodhue, regarded the nature of the land and buildings immediately surrounding the capitol as integral to its visual impact. He intended the capitol to dominate the flat Nebraska landscape, much as gothic cathedrals dominate their surroundings.

In recent years, the blocks around the capitol had begun to show signs of neglect; the threat of high-rise office development finally prompted the College of Architecture at the University of Nebraska to take action. With a grant from the National Endowment for the Arts, a team from the College of Architecture made a comprehensive study of the capitol area and came up with

politically practical recommendations to develop it into a distinctive and inviting center of activity.

In 1976 the state legislature formed the Nebraska State Planning Committee to advise state and local government on the planning, design, and control of development and the use of the surrounding land. First, the committee enacted a city ordinance restricting building heights in the vicinity of the capitol. Next, with staff assistance from state and local planning authorities, they produced an urban-design plan for the neighborhood.

Their plan calls for strengthening the capitol's visual position in relation to the rest of the downtown area. The report describing the plan is addressed to the public and contains specific landscaping and urban-design recommendations, which enable people to envision how the capitol and its neighborhood might function. The plan won an award from *Progressive Architecture* in 1978 for urban design and planning.

Rehabilitation based on the university's plan has begun. Some important buildings are being renovated, and a major avenue leading to the capitol has been redeveloped. City and state historical societies are documenting historic sites, and materials about the capitol have been sent to secondary schools.

Grantee:  
University of Nebraska,  
Lincoln College of Architecture  
Project Directors:  
Roger Schluntz and Thomas Laging  
Participants:  
Robert Hanna, AIA, capitol preservationist; Lawrence A. Enersen, FIAA, landscape consultant; David Murphy, history survey; Cecil Steward, Dean, College of Architecture  
Illustration:  
Thomas Laging

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*Bertran G. Goodhue's winning entry in the 1920 Competition for the Nebraska State Capitol Building. Photograph by Nebraska State Historical Society.*



## Scenic Preservation

The California coast is a special place. Magnificent cliffs that slowly descend to the sea over hundreds of miles, ever-changing patterns of light and color, sea and land, intermingle with fine urban waterfronts to make the coastline one of the most beautiful in the world. These particular scenic qualities are recognized internationally and are highly valued by Californians who have become concerned in recent years as the landscape has become marred by oil rigs, housing, resorts, and roads.

The spectre of a wall of development was a major factor leading to the passage of the Coastal Initiative (Proposition 20) legislation in 1972, which created the California Coastal Commission to oversee the improved planning and management of the state's coastal resources. A prime objective of the California Coastal Zone Plan is to preserve and enhance the visual qualities of the coast.

To meet this objective and provide a basis for legislated protection and management, the California Coastal

Commission obtained professional design assistance from architect and planner William Liskamm. Liskamm undertook three tasks: to identify the valuable visual qualities of the California coastline and uses that would diminish them; to develop appearance and design guidelines for the preservation, enhancement, and restoration of this visual resource; and to designate a means for implementing these guidelines.

With the aid of an Arts Endowment research grant, Liskamm surveyed coastal landscape conditions, interviewed public and private organizations and individuals who inhabit and use the coast, and studied theories of visual perception. His comprehensive examination of those features of the California coast which contribute to its special appearance and ambiance were developed into guidelines for design that emphasize the conservation and enhancement of specific coastal values and aesthetics. The proposed guidelines were presented to statewide and regional commissions and public hearings;

and revisions recommended in the meetings then were incorporated.

The guidelines proposed by Liskamm formed the basis of the Appearance and Design Element adopted in 1976 by the California Coastal Zone Conservation Commission and incorporated into the legislation. The California coastal plan has become a model for many other coastal states, which have instituted coastal management programs under the auspices of the federal Office of Coastal Zone Management.

Grantee and Project Director:  
William H. Liskamm, FAIA, AICP  
Participants:  
(California Coastal Commission staff in 1974–75) Joseph Bodovitz, Executive Director; Jack Schoop, Planning Director; William Travis, Coastal Planner; Dolores Malloy, graphics

## Broken Serenity

The Department of Landscape Architecture of the Harvard Graduate School of Design and the Rural Communities Institute of Western State College have joined together to produce a quality-of-life plan recommending management strategies to accommodate the growth that will occur if proposed mining ventures take place in Gunnison County, Colorado. The study has fueled significant public debate over the impacts of growth and has brought about changes in land use planning and management.

### “Elbow Room”

People settle in Gunnison County, located approximately three hundred miles southwest of Denver, because they value its quality of life, especially the wide open spaces and long vistas that create both the sense and reality of spaciousness, and the feeling that one can travel for miles without seeing another human being. In Gunnison County, this space is called “elbow room.”



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Yet just below the surface of the land are mineral deposits of uranium and oil shale which promise to ease the energy crisis. The existence of the minerals together with pressures from the recreation industry to move in on the rural Colorado land have caused debate over growth and change. In Gunnison County, the issue was brought to a head by a proposal from AMAX, Inc., to mine molybdenum, a mineral used in making alloys, at Mount Saint Emmons, which many residents consider to be the spiritual symbol of the county.

Perceiving the problems, the Rural Communities Institute called on students and faculty from the Harvard Graduate School of Design to collaborate on an analysis of the growth and change that is considered inevitable for the region, and to make recommendations for managing it. To obtain data about the characteristics that constitute and maintain the quality of life, the study team assessed components of the natural environment, the rural character,

and the economic base of Gunnison County. They then projected changes that would result from a large mining operation and suggested responses, including an appropriate site for mineral tailing ponds and an associated mill.

#### Delimiting Growth and Change

Concluding that high growth could adversely affect the quality of life in the county, the study team prepared a quality-of-life plan calling for minimum development in the most beautiful and scenic areas—the valleys and ranchlands—and areas of natural hazards. New development would be reserved for existing towns, where building costs would be lower and the provision of public services more efficient than in the countryside.

The citizens of Gunnison County have used the study recommendations to clarify the issues of growth and change as a source of reliable information for public debate. A videotape, a slide show, and six thousand copies of a newspaper pre-

pared by the study team have been widely disseminated throughout Gunnison County. As a result of this information, the town of Crested Butte has increased the amount of surrounding land that will remain as open space, and the site proposed for the mine's mill and tailing pond by the study team is being considered by the mining company. The team's data map system has been passed on to the county planners and changes in the county land use plan are being made.

The methodology used to assess the need for growth and change in Gunnison may well be applied to other counties and local governments facing threatened disturbances to their quality of life.

Grantee:  
Rural Communities Institute,  
Western State College  
Project Director:  
Carl Steinitz, Department of  
Landscape Architecture, Harvard  
University

Participants:  
(Department of Landscape Architecture) Jehanne Arslan, Randall Arthur, Michael Bryant, Timothy Day, Harry Dodson, Rosemary Farley, Laura Garibotti, James Greenwood, Hugh Keegan, Gary Kesler, Clifton Lowe, Robert Micsak, Robert Morse, Richard Murphy, Sheila Murray, Jody Naderi, Lance Neckar, Joel Peters, William Renner, Kem Shackelford, Christopher Shears, Ritchie Smith; United States Department of the Interior, Bureau of Land Management; United States Department of Agriculture, Forest Service; John Cabouch, Rural Communities Institute

1, 2  
*Serenity. Photographs courtesy of Town of Crested Butte Archives.*  
3, 4  
*Condominium development. Photographs by Dick Murphy, Jr.*

## Maine's Land Use Handbook

Maine's wealth is derived largely from tourism, forestry, and fishing—all dependent on healthy natural resources. In recent years growing development pressures have prompted the enactment of laws to protect the environment and maintain clean air and water, which all Mainers value and on which most depend for their livelihood. But by the mid-1970s, these laws had proliferated beyond a citizen's practical capacity to understand or apply them. The staff of Maine's Land Use Regulation Commission (LURC) believed that a clear, well-designed handbook would help citizens understand and respect the laws. LURC, with Endowment support, set about producing a handbook that would inform citizens about land use, give them ideas and information that would save them money, and add to their enjoyment of their property.

Careful research and planning were carried out prior to producing the *Land Use Handbook*. The research team identified the most common types of development occurring in

Maine in relation to existing land use laws and regulations, determined the kind of information that would benefit land owners most, and experimented with various graphic techniques to produce a readable format.

The handbook comprises six booklets in a looseleaf notebook. Section I serves as a guide and comprehensive index to the other sections. Section II explains most of the important laws that relate to land use and building in Maine. Section III describes how LURC plans and regulates. Section IV explains how to apply for a building permit. Section V contains design ideas to assist home builders, subdividers, and home owners. Section VI, written for small wood lot owners, discusses erosion control for logging jobs.

The handbook is innovative and pertinent, its concept transferable. It is well organized and formatted, using photographs, illustrations, and diagrams profusely to communicate technical information to a general audience. It succeeds in making

mundane planning and design information interesting. By demonstrating that good verbal and visual communication is a vital, though sometimes neglected, part of the planning process, the handbook expands the horizons of planners, as well as the public.

Maine planners believe that the handbook has filled a critical need in a state in which sound environmental laws and land use controls are well established and have stood the test of time, but now need to be made part of the public's vocabulary. The handbook is already being widely used. It is to become part of the curriculum in the Junior High School level Maine Studies Program. Logging companies are distributing its section on logging in both English and French versions. In addition, it has received one of three 1979 Meritorious Program Awards from the American Planning Association.

Grantee:  
Maine Department of Conservation,  
Land Use Regulation Commission

Executive Director:  
Kenneth Stratton  
Project Director:  
Brian Kent  
Participants:  
Jane Frost, illustrations and design;  
Robert Scribner, research; Chris  
Ayres and Mike Mahan, photo-  
graphs; Richard Barringer, Commis-  
sioner; Nancy Ross, Planning  
Director

*Land Use Handbook* is available from  
the Maine Department of Conserva-  
tion, Land Use Regulation Commis-  
sion, Augusta.





1

## Conserving the Virginia Piedmont

The Virginia Piedmont provides a picture book example of America's historic agrarian countryside. The culture and lifestyle of the region come from farming; more than sixty percent of the land is still being cultivated or used for pasture. However, by the mid-1970s, the pressures of urbanization from Washington, D.C., Charlottesville, and, to some extent, Richmond raised fears that the valuable agricultural land, the pastoral beauty and open space might be lost without careful planning.

Because the public was unaware of the implications of continuing loss of farmland to suburban shopping centers and houses and unschooled in procedures for controlling haphazard growth, no policy had been established for managing and regulating the use of the area's fine physical resources.

In 1974, the Piedmont Environmental Council addressed the problem by initiating a research and action project with Endowment support. The work initiated by the Council

was designed both to produce a professional environmental plan and to involve the diverse population in the planning process and in understanding the recommendations that would result. The professional planning team assessed the region's visual and environmental quality from four perspectives: the physical configuration of the Piedmont region, the nature of the open space, the character of the towns, and details of spatial quality. Based on their assessments, the Council produced a number of written and graphic reports that emphasized the visual components of conservation for natural areas and designs for townscapes as guides for the region's residents.

At the completion of the study, the Piedmont Environmental Council published a manual, *Environmental Conservation: A Citizen's Sourcebook*, written on the premise that the region's residents care enough about their environment to act against threatening development.



2

Grantee:  
Piedmont Environmental Council  
President:  
Chaplin B. Barnes  
Project Director:  
James H. M. Marshall  
Participants:  
(Council staff) W. P. Dinsmoor  
White, Stephen H. Lessels;  
(Consultants) Graham Ashworth,  
Garland A. Okerlund, Thomas  
W. Richards, Robert Stipe

1  
*Pastoral scenes such as this in the Virginia Piedmont are what citizens organized to conserve. Photograph by Piedmont Environmental Council.*

2  
*The Southern States Cooperative Building in Madison, Virginia, has great character and interest. Photograph by Piedmont Environmental Council.*



1

### Sugarloaf Regional Trails

In 1973 when a local utility company in pastoral Montgomery County, Maryland, wanted to build an advanced waste-water treatment plant, irate citizens banded together to oppose it and undertake the research necessary to stop the expansion. The citizens' organization called itself Sugarloaf Regional Trails, taking as its namesake Sugarloaf Mountain, only 1300 feet high, but dominating the region by virtue of its almost perfect conical shape. The organization itself is an ad hoc collection of planners, researchers, historians, and citizens dedicated to fostering an appreciation of the Sugarloaf Region's unique landscape and historical landmarks; its leader and chairman of the board is Frederick Gutheim.

Approximately 400 volunteers have contributed their services to gather research on approximately 400 of the 1000 historic sites in the area. These range from single-family dwellings to whole communities and include crossroads settlements, rural sites, churches, schools, and social gather-

ing places, as well as country stores, post offices, warehouses, mills, quarries, and factories, and roads, canals, railroad and trolley lines. Volunteers receive training in research and are supervised by professionals during the course of their work.

Since its creation seven years ago, Sugarloaf Regional Trails has produced over a dozen guides to historical walking, hiking, biking, and canoe trails in the area. The group has also worked in a staff capacity for the County Advisory Committee on Historic Preservation to develop an historic preservation plan and provide research and information on important landmarks.

In addition to guides and historic preservation plans, the group has developed a proposal for a trail system that would tie the western end of the county into the Sugarloaf bikeway network. The county has included the system in its master plan, although it has not yet been built.

A nonprofit organization started with Endowment funds, Sugarloaf Regional Trails is now sponsored by the Montgomery County Planning Board, the Maryland Historical Trust, and Stronghold, Inc. The group has been recognized nationally and has received two coveted local awards for historic preservation and environmental education.

#### Grantee:

Stronghold, Inc./Sugarloaf Regional Trails

#### Executive Director:

Gail Rothrock

#### Project Director:

Frederick Gutheim, Chairman of the Board of Directors, Sugarloaf Regional Trails

#### Participants:

Edwin Wesely, volunteer coordinator; Stuart Miner, trail design coordinator; William H. Potts, landscape design consultant; (Sponsors) Montgomery County Planning Board, Sugarloaf Citizens Association

1

*From "The Farm Trail," one of several guide brochures published by Sugarloaf Regional Trails. Drawing by Harry Jaecks.*



1

## Cincinnati Hillsides

For the city they enclose, the hillsides of Cincinnati, Ohio, provide a unique topography having aesthetic and environmental value. Until recently, physical barriers discouraged the development of the steep slopes, but now, new earth-moving equipment makes development possible.

Concerned about the potential loss of their scenic hillsides to development, the Cincinnati Institute has been able to alert citizens to the precarious state of their environs and to articulate public attitudes through a local media campaign, with the aid of an Endowment grant awarded in 1973. The Institute initiated, supported, and published basic research for the City Planning Commission. It formulated development guidelines, as well, that reflected citizens' values, environmental factors, and criteria delineated by experts. The guidelines enabled the city government to devise a legal system of environmental quality zoning for regulating development and preventing further blight.

Since 1973, the project has raised \$212,000 in addition to the \$40,000 grant. In addition to increased public awareness of the value of the hillsides and creation of special zoning ordinances, the grant has brought about the formation of the Hillside Trust. This citizen action organization acquires and holds strategic hillside land for the time period necessary to plan for its proper use.

### Grantee:

The Cincinnati Institute  
Project Director:

E. Pope Coleman, President, the  
Cincinnati Institute

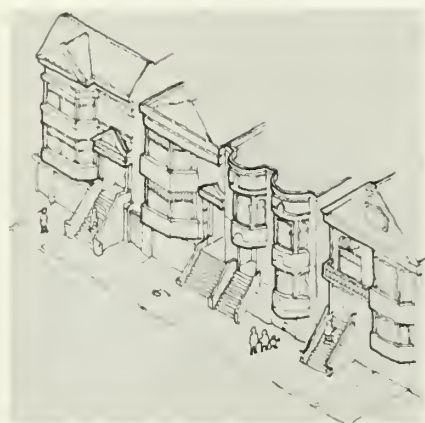
### Participants:

William A. Carney, Landscript  
Associates; Robert E. Manley,  
Attorney; Paul D. Spreiregen, AIA,  
architect

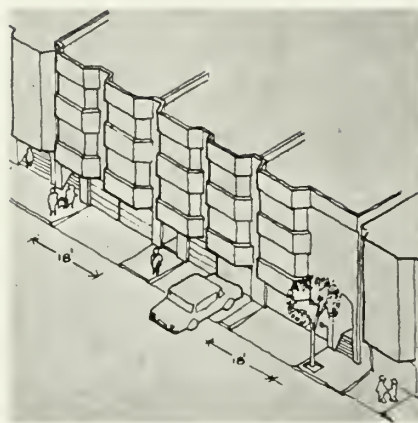
1

*Illustration from "Cincinnati Hillsides Development Guidelines." Drawing by E. Pope Coleman.*





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2

## Residential Zoning for San Francisco

In the late 1960s, neighborhood residents of San Francisco began to lobby for reduced housing densities to protect their neighborhoods from exploitative and insensitive development. By 1974, many residents realized that lowered densities had negative social and economic effects and that no direct relationship existed between lowered density and neighborhood quality. In that year, the San Francisco Department of City Planning undertook a comprehensive revision of its residential zoning controls that aimed to strike a balance between preservation and change.

Through a grant from the Arts Endowment, faculty and graduate students in the Architecture Department at the University of California at Berkeley undertook a study of San Francisco's residential zoning as consultants to the City Planning Department. Their report, "Change Without Loss," proposed a new set of urban design regulations to preserve the character of existing neighborhoods while retaining sufficient flexibility to encourage the construction

of new market-rate housing. After three years of work involving the cooperation of preservationists, developers, realtors, and economists as well as planners, "Change Without Loss" became the basis for significant sections of the Planning Commission's new zoning ordinances.

### Grantees:

(1975) University of California/Berkeley, Department of Architecture; (1976) San Francisco Department of City Planning

### Project Directors:

(1975) Daniel Solomon; (1976) Mark Winogrand

### Participants:

(1975) Jay Claiborne, Assistant Director; (1976) Robert Passmore, Zoning Administrator; Joanna Calenbach, Sharon Lee, Toby Levy, Eduardo Maldonado, Albert Oliver, Heidi Richardson, Thomas Gordon Smith, Keith Wilson

### 1,2

*Traditional curb cuts and alternative schemes: One of a series of pictorial studies proposing new urban design regulations that would achieve a balance between preservation and change in existing San Francisco neighborhoods. Drawings by Daniel Solomon, architect.*



1

## Suburban Conservation

Older suburban communities along the Potomac River in Montgomery County, Maryland, cognizant of the costly cycle of deterioration and rehabilitation that plagues urban centers, have produced a prototypical suburban conservation plan intended to forestall degeneration in their aging neighborhoods. Working closely with county planners, graduate students from George Washington University and citizen volunteers from the Potomac Valley League initiated a study of urban conservation areas on the principle that future growth must be compatible with the character and needs of the region, and that careful attention must be paid to the region's air, water, land, and energy resources.

The prototype plan and ordinance that resulted from the study is designed to protect and preserve the special man-made and natural resources of suburban areas. The plan provides the procedure by which citizens can apply for the designation "Suburban Conservation District." Once designated, any pro-

posals for land use changes would be made subject to a special review by a Conservation Area Review Board to determine the compatibility of the proposed change with the character of the area.

The concept of a conservation district combines the independently established principles of zoning and other land use controls; environmental protection; natural resource conservation; historic and archaeological preservation; parks, open spaces, and outdoor recreation; and better urban and regional planning and design. To this extent the concept is simply evolutionary; it is unique, however, in one aspect: in providing, for the first time, a specific set of criteria, administrative processes, and legislative actions for implementation. The plan is currently under review in the Montgomery County Planning Board.

Grantees:  
Phase I: America the Beautiful Fund, Paul Bruce Dowling, Vice President;

Phase II: George Washington University, Department of Urban and Regional Planning, Dorn C. McGrath, Jr., Professor  
Project Coordinator:  
E. Thomas Burnard  
Participants:  
Potomac Valley League; Graduate students in urban and regional planning, George Washington University; Montgomery County Planning Board and the Maryland Historical Trust, technical assistance

*1  
Historic suburban trolley station at Glen Echo Park, Maryland, illustrates the special architecture in this old Washington suburb. Photograph by Dorn McGrath, Jr.*



1



2

## North Inglewood Industrial Park

Although industrial areas have traditionally been isolated from community life, 154 acres of vacant or underdeveloped industrial zoned property between two residential neighborhoods prompted the city of Inglewood, California, to establish an innovative development plan.

Instead of following planning trends that typically recommend either locating an industrial area outside the city (thereby depriving urban dwellers of convenient access to work opportunities) or isolating the area with landscape buffers, the local government decided that an industrial site, with proper aesthetic and environmental quality controls, could be a stabilizing and strengthening factor within their city. The guidelines for the project, made possible with Arts Endowment funds, emphasized concerns for physical continuity with adjacent communities, landscaping and land use management, effective circulation systems, and clear graphic communication. Their effective implementation has made North Inglewood

Industrial Park a prototype of design solutions to very long-standing problems.

Grantee:  
City of Inglewood  
Executive Director:  
Paul Eckles  
Project Director:  
Doug Ford  
Participants:  
Herbert Kahn, AIP, AIA and Rex Lotery, FAIA, Kahn Kappe Lotery Boccato, Architects/Planners; Richard Orne; Martin Wallen, traffic consultant; Saul Goldin, lighting consultant

*1  
Exterior wall and landscaping of water treatment plant.*

*2  
Service yard of the water treatment plant has been landscaped by the city. Photographs courtesy of Kappe Lotery Boccato, Architects/Planners.*





1

## Backyard Parks

Examples from our European ancestors may give underused backyards a new life in many American cities. The "common green," often a focus for European urban life but long neglected by American planners, may be revived in contemporary urban neighborhoods.

The San Francisco Planning and Urban Research group has discovered that the conversion of underused backyards into common open space for recreation can fulfill social needs for a shared community area, and still retain the individual homeowner's privacy. The potential for creating small urban parks out of neighborhood backyards was the focus of this study. With active community participation, the shared urban backyard may provide one solution to the dwindling supply of open space within an accessible distance from one's home.

The study includes planning systems and legal methods for implementation by citizen groups across the country.

Grantee:  
San Francisco Planning and Urban Research (SPUR)  
Project Director:  
Sherwood Stockwell, FAIA  
Participants:  
Robert Kirkwood, Attorney; Roger Hurlburt, citizens coordinator

1  
*Ladbroke Grove, England's first garden suburb, reflects a careful history of open space planning and loyalty to the traditions of the common green. Fifteen residential blocks provide common rear yard greenspace for the enjoyment of the occupants of townhouses and duplexes which line the main street. Photograph by Aerofilms, Ltd.*

## Boston's Urban Wilds

Urban wilds—the pockets of wilderness that provide relief to the paved monotony and congestion of crowded cities and towns. Every city has urban wilds—sites passed up for development years ago because they were too difficult to build upon: rock outcrops, wetlands, steep slopes. But as population growth reduces the amount of available urban land, even these "difficult" sites become attractive for building and threatened with extinction.

### An Inventory of Urban Wilds

Realizing these pressures, the city of Boston set about to take stock of its dwindling supply of urban wilds. In 1974, the Boston Redevelopment Authority, with Endowment support, initiated an inventory of its unprotected natural areas. A project team began searching out, examining, and recording in detail the characteristics of Boston's remaining wilds. To establish a priority system for protection and preservation, each area was ranked by its environmental significance and the open space needs

of the neighborhood where it was located. The likelihood of development was also considered.

In all, the study identified and catalogued 143 urban wild lands totaling more than two thousand acres. Sites were found in all of Boston's neighborhoods except the downtown district. The sites are areas of extraordinary beauty and diversity, varying in size from one-eighth to one hundred and fifty acres. They have distinctive features that often provide focal points or recreational opportunities for the surrounding communities, and in many instances reflect the history and development of Boston.

The study also recommended that the city find ways to protect these urban wilds. Suggestions included transferring local and state-owned land to an appropriate conservation or land management body; implementing conservation restrictions agreed to by private owners of natural areas with an accompanying tax incentive; enforcing various land-use regulations already in existence;





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4

soliciting gifts of land from private owners to the city or a conservation foundation; purchasing land; and using rights of eminent domain where appropriate.

#### Protecting Boston's Urban Wilds

The study results were so impressive and expertly communicated that a nonprofit organization, the Boston Natural Areas Fund, was created to secure permanent title to natural areas not yet part of the city park or playground system.

The Natural Areas Fund operates under the auspices of The Fund for Preservation of Wildlife and Natural Areas, established by the Boston Safe Deposit and Trust Company in 1962. In addition to its preservation tasks for Boston's urban wilds, the Natural Areas Fund seeks to demonstrate that the Boston procedure could be adapted to other cities.

Two grants from the Endowment plus approximately \$200,000 collected from three major Boston foun-

dations and from individuals have enabled Fund staff to check land titles, take photographs, and commission professional real estate appraisals of selected sites. The staff has made steady progress and since November 1977, the Fund has received almost \$1 million in private gifts and state and federal commitments for the purchase of thirty-five acres of natural areas.

The Fund has targeted fifty natural areas for acquisition and/or management. Protecting these sites achieves two of the Fund's aims: to increase the pleasures of city living, especially for those of limited means and mobility, and to enhance property values. By the time the Fund achieves its ambitious goals, millions of dollars will have been leveraged. Perhaps by that time, too, other cities will have discovered local patrons who will underwrite similar inventories and management strategies.

Grantees:  
Boston Natural Areas Fund, an

account within The Fund for Preservation of Wildlife and Natural Areas; Boston Redevelopment Authority  
Project Directors:  
John Blackwell; Elliot Rhodeside  
Participants:  
(Boston Natural Areas Fund) Mayor Kevin White, Boston Conservation Commission; Public Facilities Commission; Real Property Commissioner; (Boston Redevelopment Authority) Jasenka Diminic, assistant project director; Clara Batchelor, project staff; Vicki Kayser, editor; Pamela Steel, graphic designer

1  
*The only remaining rapids in Boston, on the Neponset River in Dorchester.*

2  
*A tidal salt marsh at the Neponset River reservation in Dorchester.*

3  
*Brook Farm and Sawmill Brook, West Roxbury.*

4  
*A large, undisturbed area of freshwater wetlands adjoining Roxbury Latin School in the Boston neighborhood of West Roxbury. Photographs courtesy of Elliot Rhodeside.*



1

Preserving New Jersey's Pine Barrens

Many people are surprised to learn that the largest single tract of forest east of the Mississippi River lies thirty-five miles south of New York City and twenty-five miles east of Philadelphia. With a City Edges grant in 1973, Joyce Haney undertook a study of the ecologically unique Pine Barrens, the 700,000-acre wilderness in central New Jersey, to identify ways in which this area can be preserved.

The sandy, highly porous, infertile soil of the area supports a very specific pine-dominated vegetation which is not suitable for intensive urbanized uses. Its best kept secret and one of its major resources is an underground water supply estimated at 17.7 trillion gallons. In recent years, development has been taking place at the edges of the Pine Barrens without reference to the special ecology of the area.

Haney's study points to the need to control development in order to preserve the special ecology and the underground water supply. Contin-



2

uing public education programs and an appropriate political body with regulatory powers are critical tools in this preservation effort.

Grantee and Project Director:  
Joyce Haney  
Participants:  
Paul Tillman, National Park Service; John Madden, New Jersey Department of Community Affairs; Dr. Eugene Vivian, Director, Conservation and Environmental Studies Center; Pine Barrens Environmental Council

1  
*Beneath the 700,000 acre forest of pine, oak, and cedar that comprises the New Jersey Pine Barrens lie aquifers of pure water in quantities so large that a city of five million could withdraw its daily water requirements without diminishing the basic supply.*

2  
*To protect this unique area and valuable underground water supply, development controls will have to be instituted by local governments within the Pine Barrens region. Photographs by Joyce Haney.*

Atlanta Great Park

Atlanta, Georgia, saw the potential for using 219 acres of abandoned highway rights-of-way to provide new housing opportunities, as the result of an extensive study to find new uses for land that had been cleared for a freeway. Atlanta Great Park Planning, Inc., a community-based planning group, held a series of public meetings and hearings in which citizens and planners debated the trade-offs between the need for low- and moderate-income housing, long-term economic viability, open space requirements, and similar concerns.

The report that resulted from these meetings calls for 500 to 750 units of low- to medium-density housing with a 75 to 25 owner-rental mix: fifteen percent of the housing to be subsidized, ten percent to be reserved for the elderly, a self-sustaining financing arrangement, and public support for nearby affected neighborhoods. Transportation, open space, and economic development requirements are also addressed. For the dozen or more

urban areas across the country that also have abandoned highway rights-of-way, this demonstration study could prove useful.

Grantee:  
Atlanta Great Park Planning, Inc.  
Project Director:  
Quinn Hudson  
Participants:  
H. Randal Roark, AIA, AICP, consultant; Atlanta City Planning Department; DeKalb County Planning Department; Maynard Jackson, City Mayor



## A Lakefront Park in Williams Bay

The tiny village of Williams Bay sits astride a "U" filled with the clean blue water of Lake Geneva. However, with a road practically at water's edge and no place for people to stroll and enjoy the views, over the years the lovely lakefront had lost much of its potential. When a contest emerged over development rights for the lakefront property, beleaguered city fathers turned to an architecture firm and asked them to produce a design plan for a lakefront park.

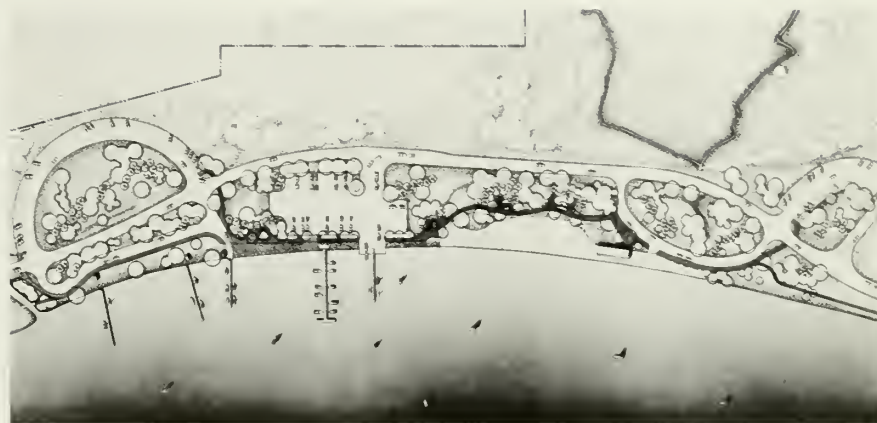
With Arts Endowment support, the architects began work by developing a set of criteria on which a lakefront design would be based. Using these criteria, they designed and sent a questionnaire to the villagers, asking their preferences. Four hundred citizens responded that they wanted the village to maintain ownership and control of the lakefront and with the following preferences for development: a beautiful park, improved water quality, watersports programs, separation of the functional areas, improved parking, and an adjacent

marsh designated as a natural preservation area.

The landscape plan, which took two years to develop, has met the residents' criteria. It relocates the road and clearly defines various areas by function, increases parklands, organizes vehicle parking in unobtrusive and logical locations, provides pedestrian walks along the lakefront and a landscape of human scale.

The \$800,000 needed to undertake the project was raised through general obligation notes issued by the village. The villagers are justly proud of their accomplishment, as expressed by the former village president, Herbert E. Erikson:

*Where there was ugly barren ground there are mounds of earth sculptured with artistic skill and crowned with foliage. Where there was an ugly road there is now a controlled access road so designed to enhance the pastoral beauty of the Village lakefront. Where there was no area for pedestrian leisure there are at least four....*



1

*Historically speaking, no other event or construction has affected the positive growth of this community since its incorporation in 1919. This lakefront park is the key to the hometown feature of Williams Bay, Wisconsin. It is the creation that will sell people on our Village for another fifty years. In a time when developers are ravenous in their destruction of beauty of the type described above, Williams Bay has saved its lakefront for posterity.*

Grantee:  
Village of Williams Bay  
Project Director:  
R. Thomas Jaeger, AIA  
Participants:  
Village Board and Plan Commission,  
Village of Williams Bay; Jaeger,  
Kupritz Ltd., Architects & Planners;  
David/Siska & Assoc. Ltd., Land-  
scape Architects; Jensen and John-  
son, Engineers; Thomas A. Lothian,  
Trustee and Chairman, Finance and  
Ordinance Committee

1  
*Architects' plan for lakefront development.*



### An Historic Industrial Park

In the area surrounding the confluence of the Hudson and Mohawk rivers in upstate New York, private citizens and public officials are beginning to recognize the historic importance and future potential of their region's legacy of nineteenth century buildings and industrial centers. By using these industrial relics to promote tourism and spread knowledge of past Hudson-Mohawk manufacturing enterprises, the residents of five communities hope to create a climate in which new investment will end recent years in which the communities have been "economic backwaters." Residents also hope to revitalize the area economically and socially by adapting old factory buildings to new uses.

A small Endowment grant enabled the Hudson-Mohawk Industrial Gateway, a nonprofit educational corporation, to extensively survey the region's industrial heritage and study its potential for revival by recognizing and adapting industrial remnants to other uses. The region, which includes the cities and towns

of Troy, Cohoes, Waterliet, Green Island, and Waterford, was an industrial center in the nineteenth century. Water power and water transportation caused the area to grow rapidly; booming commerce provided capital for the early development of iron, textiles, and many other industrial enterprises that used new technologies and vast streams of immigrant labor. Many of the mills, worker housing districts, and other nineteenth century commercial and residential areas remain intact.

The Gateway study produced two recommendations based on that legacy: that the region be developed as a tourist and educational resource through which the public might appreciate the industrial foundation on which the area grew; and that as many as possible of the remaining buildings be rehabilitated. Acting on these recommendations, the Gateway planned a tourist route that encompassed the important landmarks in the five communities, published maps and guides for the tour network, and began promoting pub-

lic visits to historic industrial sites. They next ran an education program for owners of architecturally and historically significant buildings. Currently, the Gateway is issuing a series of monographs on the most significant historic buildings and districts in the region.

One of the difficulties faced by the Gateway was the need to work with several local government authorities. The political fragmentation prevented the Gateway from coordinating the project regionally; however, they did convince the local governments of the need for cooperative links in their heritage programs. This idea led the New York State legislature in 1977 to create an urban cultural park highlighting industrial heritage throughout the Hudson-Mohawk area.

The new park does not conform to the traditional notion of a park with green spaces confined within certain boundaries; rather it is a network of sites, joined in a heritage trail, which provides interesting educational

experiences for visitors. The park will be governed by a commission, a single entity that the Gateway can work with in developing the entire region's industrial heritage program.

In addition, an estimated \$3 million in rehabilitative work has begun on several important buildings in the region, including the Burden Iron Company office building. The building will be used as an orientation center for the heritage trail, the Cluett, Peabody & Co. Bleachery on Peebles Island, two firehouses, and the Ogden Textile Mill in Cohoes. The Gateway has also provided technical assistance that has enabled the W. & L. W. Gurley Factory to remain in the company's original 1862 building and continue production while modernization is under way.

Retaining industry in the area is a top priority in New York State. The development of the Hudson-Mohawk's potential as an example of urban revitalization through historic preservation and interpretation has just begun. The Gateway has



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already brought about a marked new appreciation of the area's industrial heritage among area residents and elected officials on the local and state levels. The business community now has confidence in the recommendations and technical assistance provided by the Gateway and looks to them to continue leading the region's economic and architectural revival.

Grantee:  
Hudson-Mohawk Industrial Gateway  
Executive Director:  
Thomas P. McGuire  
Project Director:  
John Mesick  
Participants:  
Staff and Board Members, Hudson-Mohawk Industrial Gateway; John Mesick, Mendel, Mesick, Cohen, and Waite, Architects; John Sherwood, Hammer-Siler-George, Economists; Diana Waite, historian; Bart Thibadeau, historian; Harris-Kerr-Forster; Roland Hummel; NASCO Associates; Tersh Boasberg; Joseph Kenick; Douglas Clinton

1  
*The Burden Office Building was donated to the Hudson-Mohawk Industrial Gateway in 1974 and has been undergoing restoration as a visitor/community education center for the Hudson-Mohawk Urban Cultural Park. Photography by G. Stephen Draper, Hudson-Mohawk Industrial Gateway.*

#### Cadwalader Park

*"This park, this is where I come to get away from it all. . . I suppose if I lived in the suburbs, I wouldn't need it so badly."*

Like many industrial cities, Trenton, New Jersey, has its share of financial difficulties. Real estate taxes are high, and the demand for public services is tremendous. But Cadwalader Park, which was designed by Frederick Law Olmstead and is the site of a man-made waterway that flows through the city, has been the focus of efforts by civic groups concerned with its preservation. A City Options Grant awarded in 1975 allowed Trenton's Department of Planning and Development to draw up a master plan for the park which addresses the nature of man-made waterways, the need for urban recreational opportunities, and the history and ecology of the Delaware and Raritan Canal.

Through a series of workshops and public hearings, citizen participation became a key ingredient in the planning process. The city is now installing a bike path along the canal, constructing a state park at the Battle

Monument, and restoring Ellarslie Mansion as the Trenton Museum.

Grantee:  
City of Trenton, Department of Planning and Development  
Project Director:  
John P. Clarke, former Executive Director  
Participants:  
Fred Travisano and Lee Weintraub, urban design; Kelley Reports, editing; Fritts Golden and John Rodgers, ecologists; George Nawrocky and Mark Sherman, graphics and photography





1

The Gallagator Linear Park

An abandoned railroad right-of-way and growing interest in "linear leisure activities" made the Gallagator Linear Park in Bozeman, Montana, a natural alternative to the traditional, contained urban park. Growing battalions of joggers, bicyclists, cross-country skiers, and other self-propelled outdoor enthusiasts create unique needs for recreation facilities.

A 15.3-mile bike path, pedestrian walkway, horseback trail, and nature way was designed with consideration for historic, scientific, and economic factors; a feasibility study, made possible by a small Arts Endowment grant, recommended procedures for acquiring land from the Milwaukee Railroad and for its most productive development.

Grantee:  
The City of Bozeman, City-County Planning Office  
Planning Director:  
Paul J. Bolton  
Project Director:  
Dave Fackler



2

Participants:  
Bob Holje, assistant planner; Jim Yeagley, research and history; Cortland Freeman, editing and rewriting; Yolonda McCready, secretary; Thomas P. Eggersperger and Roger P. Sandiland, resource inventory; John M. Bashor and Peters Kommers, design and presentation; Ira L. Swett

1  
*Old railroad bridge over Bozeman Creek.*  
*Photograph by Bozeman City-County Planning Staff.*

2  
*Proposed conversion to a bikeway.*  
*Drawing by Kommers, McLaughlin & Leavengood.*



1

A Park Along the Bronx River

It takes a dedicated eye and no small power of vision to look at the Bronx River and imagine a towpath, bicyclists, a nature walk, fishing—even an arts center. But that's the kind of hope that the Bronx River restoration project conjures up for the communities along the river.

The historic twenty-mile waterway that winds from Westchester to the East River is the focus of a master plan to develop the area into a greenbelt recreation park. The plan coordinates diverse development opportunities along the river, seeking to upgrade water and land quality and utilize unemployed youths and adults from the communities in design, construction, and maintenance. The project's directors are planning economic, cultural, recreational, and educational activities that can serve as a vehicle for community organization.

Grantee:  
Bronx River Restoration  
Executive Directors:  
Ruth Adenberg and Axel Horn

Project Director:  
Axel Horn  
Participants:  
(Staff) Ruth Anderberg, community relations; Michael Diaz, coordinator, field projects; Howard Irwin, past president, New York Botanical Garden, horticultural consultant; Lisa Neil, administrative assistant; Stein Partnership, consulting architects; Norma Torres, coordinator, river festivals; Betty Wilde, coordinator, environmental arts center; New York State Office of Parks and Recreation; Westchester County Chief Executive's Office; Westchester County Parks and Recreation Department; Westchester County Department of Planning; Bronx Borough President's Office; New York City Parks and Recreation Department; New York City Planning Commission

1  
*A riverside being constructed on the Bronx River at West Farms. Workers are members of New York's Young Adult Conservation Corps. Photograph by Bronx River Restoration.*



## A Waterfront Park for Grand Street

An abandoned ¾-acre lot on the Brooklyn bank of New York's East River, filled with garbage and rusting cars, in 1978 became the Grand Street Waterfront Park. The metamorphosis was worked by residents of the Williamsburg community, organized by the Parks Council of New York City. A planning team from Pratt Institute determined community use patterns and a landscape architect was retained to design a park that would require little maintenance, provide quiet scenic views for adults and play areas for youngsters, offer a flexible arrangement of spaces to meet changing community needs, and be easy to build with volunteer help and teen-age labor.

The park was intended to demonstrate that the necessary resources were available, even in low-income neighborhoods, to reclaim waterfront land for public recreation. But the most impressive aspect of the project, and key to its success, was the enthusiastic involvement of public employees and neighborhood res-

idents, who volunteered their time, energy, and recycled materials. With the extensive personal commitments displayed as the project progressed, it is no wonder that the park has become an important force in promoting community unity and making a vital, lasting impact on the Williamsburg neighborhood.

Grantee:  
The Parks Council, Inc.  
Project Director:  
Norman Cohen  
Participants:  
Philip Winslow, ASLA, design; Unidad y Progreso and Habitantes Unidos, co-sponsors; Department of Sanitation; Department of Ports and Terminals; New York State Office of Parks and Recreation; Waterfront Park Cultural Committee of Williamsburg, programming; (Technical and voluntary assistance) Project Renewal, Green Guerillas, Council on the Environment, Pratt University

## Spring Point Shoreway, Maine

Sheltered coves and beaches, a pre-Revolutionary War cemetery, Civil War-era fortifications, a nineteenth century lighthouse, magnificent views to the islands of Casco Bay...

In the early 1970s, the city of South Portland, Maine, had the foresight to recognize the potential of Spring Point Shoreway—a one-mile stretch of municipal and state-owned shorefront. With the aid of an Endowment grant, the city commissioned a plan to develop a greenbelt park along this choice section of the Maine coast. To provide recreation and preserve the area's cultural heritage, the plan dedicates more than twenty acres of land to public use in perpetuity, and recommends refurbishing a sand beach in the urbanized section of South Portland, improving access for the elderly and handicapped, restoring an historic fort, and adding diverse recreational facilities. The plan has now begun to be implemented.

Grantee:  
City of South Portland, Maine

Planning Director:  
Evan Richert  
Project Director:  
Mitchell-Dewan Associates  
Participants:  
Greenbelt Advisory Committee, Frank Morong, Chairman; Ronald E. Stewart, City Manager; Kenneth Curtis, former Governor of the State of Maine; Ladd Heldenbrand; Daniel Mooers, Attorney; Joseph Ziepniewski, planner

Institutions are in large part a history of the individuals who have shaped them. Today's Design Arts Program of the National Endowment is the work of many individuals: creative contributors recognized on the preceding pages of this publication; leaders in various design disciplines who gave their time as council members, panelists, and advisors; bureaucrats who brought political pragmatism to the Endowment dreams; and perhaps the strongest molders, the three program directors who have steered Design Arts through its first fifteen years.

Interviews with directors Paul Spreiregen (1966–1970), Bill N. Lacy (1970–1977), and Michael John Pittas (1979–present)\* provide special insights into the Design Arts Program. Their personal chronicles of the institution during their ten-

ures go far to explain the evolution and current direction of this program, which has provided significant support for design in America.



Paul Spreiregen, Director  
1966–1970

When Paul Spreiregen joined the National Endowment, the institution itself was less than a year old. "I came in the spring of 1966; it was really brand new—fresh," he remembers. "It was a much smaller organization, totally open and un-bureaucratized. The only problem was that there wasn't any money."

Lack of funds did influence the early direction of the program, then known as Architecture, Planning and Design. While Spreiregen recognized a broader definition of design as "anything you could see... environmental design, industrial design, architecture, planning, civil engineering, landscape architecture, costume and stage design," he admitted that to have operated on that definition "would really have spread [the program] too thin, and we barely had enough money." The result—a testimony to architecture's position as "mother of the design arts"—was a program that focused on support for architects, planners, and landscape architects. "Landscape architecture," Spreiregen asserts, "was

then reviving some of its best traditions, like sound ecologically based planning on a regional scale."

Spreiregen's vision of the program was "to help set up a system for entertaining ideas that would otherwise be ignored, and to help communities to see that they possessed a great amount of talent that they could make use of and that they should not waste.

"I think the whole point is not to prescribe [design] but to make it possible for people to try new things and for communities to see how much they have available to them. I still think that's the way the grants program should work."

Spreiregen credits his program with giving a critically needed structure to the grants-making process. "The thing I tried to institute was the idea of how you give grants—a structured way of considering all ideas—that was both manageable and fair."

\*Between 1977 and 1979 the position of Director was vacant. During this period Roy Knight served as Acting Director. Mr. Knight is now Dean of the School of Architecture, University of Tennessee.

From the early grant awards made, Spreiregen calls out some with particular pride: “We gave a grant to a group of professionals and University of Illinois students to study an area in South Chicago and northern Indiana, the Little Calumet River Basin, which is the heartland of the steel industry. They made a regional plan for how the whole despoiled, industrialized landscape could be restored. It’s a superb thing, a landmark plan.”

Praising another grant project, a regional land plan for the Tocks Island area of the Delaware River, Spreiregen elaborates, “You know, river basins are really the most basic planning entity. Both of these studies were wonderful examples of how you could remake America—potentially the most constructive projects we did.”

Perhaps the most personally satisfying initiative Spreiregen took was a grant to support student travel. Recalling his own experience in architecture school: “I thought, if

you could just travel when you have so many questions in your head, when your eyes are so open....” The program funded students from architectural and planning schools who spent the summer before their final year traveling in the United States, exploring a specific region, architectural style, or related study area.

Spreiregen’s experience as director was not without its disappointments. The architecture program, the youngest at the newly created Endowment, was by his own admission the “odd man out.” He recalls the extreme jealousy among the programs (Visual Arts, Dance, Literature, et al.) and how the other program directors were “openly disdainful of even having an architecture program in the Arts Endowment. “You know, architects: they’re all rich; what do they need help for?”

Although his structure for awarding grants was well conceived and he initiated the use of panels on a small, experimental scale, Spreiregen notes that it was Bill Lacy, his successor,

who actually implemented the panel system of outside judges as an ongoing process. Spreiregen’s own tenure was a time dominated by personalities, when an elite core—the National Council of the Arts members representing design—functioned not only as policy makers but also as quasi-administrators and judges in the process of selecting grants.

Despite the growing pains experienced at the program during his years there, Paul Spreiregen was able to leave a solid legacy in policy and administration to his successors. In a frank self-portrait, he characterizes himself as a somewhat reluctant bureaucrat; yet his personal enthusiasm for the design arts and his desire “not to prescribe directions for design but to make things possible” have remained hallmarks of the program he led in its formative years.



Bill N. Lacy, Director  
1970–1977

In 1970, a year after Paul Spreiregen’s departure, Bill Lacy was recruited by Endowment Chairman Nancy Hanks to head the Architecture, Planning and Design Program. “She came to Dallas where I was working for a large architectural firm...and she persuaded me that my future lay in Washington. I took the job.”

As an administrator, Lacy was enthusiastic. He was supported strongly by Hanks (the program’s funding doubled every year during his term) and by the design arts members of the National Council of the Arts. “Fortunately we always had spokesmen like Charles Eames to explain very patiently [to the Council] why they should be interested in esoteric studies of symmetry.” An adept people mover, Lacy was a catalyst for a variety of new program efforts and made the bureaucratic structure work for him and the program.

The continuing challenge was, he stresses, “to use the limited monies



that we had available most effectively. I once did a rough calculation of the amount of construction in the country and the amount of money we had available to us, and figured out that we had a choice—we could walk onto every building site and give the construction foreman a \$5 bill and say ‘make it better’—or we could come up with a more rational approach for spreading our meager funds around.”

The “more rational approach” evolved naturally, according to Lacy, from the early requests the program received for grants. “By virtue of the kinds of requests we received, we began to be more interested in historic preservation and renovation, rehabilitation, recycling grants, facilities for the arts, cities, and their problems. And we developed theme programs.” Eventually these themes became formal grant categories: City Edges, City Options, City Scale, Livable Cities, Cultural Facilities, and American Architectural Heritage.

Under Lacy, and a staff to whom he gives much credit, the Program stretched funds creatively. “It was the first time the Endowment had become involved in municipal city planning grants...engaging in grants making with city departments.” Specific initiatives were conceived to support projects “so large that no grantee would or could be expected to come in and ask for a grant to do them.” From these initiatives came the design for the adaptive reuse of the Old Post Office on Pennsylvania Avenue and several projects supporting design for the handicapped. “We made three national television spots just on accessibility for the handicapped, with a strong architectural orientation.”

Over the period of Lacy’s term, the grants-making process was refined. “Our Council members, Charles Eames, Lawrence Halprin, and O’Neill Ford, once directly involved, gradually removed themselves [from the grants selection process] and we opted for a national network of panelists. We had several

hundred consultants on our rolls and assembled them in various combinations to review applications, depending upon the nature of a particular group of grants.”

In addition to straightforward grants making, Lacy’s program also made the decision to “wake the sleeping bureaucratic giant, the federal government, and try to improve the quality of federal design. We recognized that the federal client was the largest and most influential in the country and that if we could have some influence on how the federal government spent its design dollars, we would have realized a real coup.”

Endowment legislation allowed Lacy’s program to spend money on its own initiative and his Federal Design Improvement Project eventually began to improve federal graphics, to revise and improve the hiring procedures for designers in public service, and to hold national design assemblies for federal employees. Lacy points particularly to *The Federal Presence*, an Endow-

ment book published by MIT Press, as a volume that “will stand for a long time as a definitive work on federal architecture.”

The federal design initiative is one of several personally rewarding accomplishments that Lacy recalls from his days at the Endowment. He also credits the program for “awakening the nation to the value of older buildings to communities. It’s hard to imagine now that there was a time when people were not attuned to that realization, but believe me, we had a life and death struggle over every small building when we first got into the fray. The major work on reusing old railroad stations attests to the program’s success in that preservation battle.”

Awareness is a key word to Bill Lacy. Almost half of the program grants during his term were for, in his words, “public awareness—for films, exhibitions, conferences to make the public aware of design and its importance in their lives.” He worked at “getting the word out”



Michael John Pittas, Director  
1979–Present

and enjoys the knowledge that anyone looking for support for design activities now “thinks of the Arts Endowment first.”

Summarizing his view of the Endowment’s unique achievement, and that of the Design Arts Program, Lacy concludes: “The Endowment has always been willing to take risks. It was and is an organization where the struggling designer or the professional who needed some ‘think time’ still had a person to talk to, usually someone who was sympathetic and wanted very much to help. Program administrators and staff are always on the grantee’s side, rather than the government’s side—and that makes a big difference.”

“The design arts are in some respects the least artistic of the arts and the least scientific of the sciences. In that sense we are always considered somewhat of a curiosity within the Endowment.”

Today Director Michael Pittas’s perception of the position of the Design Arts Program bears a startling resemblance to Paul Spreiregen’s earlier comments about the “odd man out” at the National Endowment. Yet Pittas inherited a very different, recognized, and mature institution from his predecessors. Many aspects of the program—from policy guidelines to grant-making mechanisms—were well established when Pittas arrived in 1979. “The basic thing we wanted to do was to reinvigorate the program.”

Reinvigorating meant first a name change, which had more than superficial significance for the program. Explaining the change from Architecture, Planning and Design Program to the new, more inclusive Design Arts Program, Pittas notes

that “we’ve made a very large effort to encourage the involvement of all the design fields.” With expanded funds, the program has now realized the ecumenical goal advocated by both Spreiregen and Lacy; seven design fields now supported by the program include architecture, landscape architecture, planning and urban design, interior design, industrial design, graphic design, and fashion design.

Supported by the Program’s first formal policy panel, Pittas has redefined the grant categories under generic headings. “The program has been experimenting, touching on many subjects in a topical or thematic fashion. In doing so, issues of great importance surfaced—historic preservation, the conservation and restoration of central business districts, and neighborhood planning, for example. We simply generalized on these past program directions and came up with three generic categories for grants: design theory, practice, and communication.

“By avoiding a focused thematic approach, we hope to make the Program open to more truly innovative ideas from the fields. For instance, we moved away from theme programs directed at city activities—such as Livable Cities or City Edges or City Options—because we wanted to include issues that affect small town and rural America as well.”

Grant application guidelines have been revised and applications have increased dramatically. Pittas is encouraged by “the extent to which people have been able to respond to the new policies.” He has also incorporated provisions in the grant guidelines to support design competitions, which had earlier been a favored concern of Paul Spreiregen. “The idea is to open up the designer selection process so that younger and smaller firms can participate,” explains Pittas. “The process of design competitions can raise public awareness about design as a process as well as about the final product.

"The magic in the granting process that makes it so attractive to us and to me in particular has been that, not only are the products of design, the artifacts created, wonderful things, but the process by which they are achieved is democratic, highly participatory, and speaks well for the profession of design and how it can be of service to society." A further testimony to Pittas's democratic concept of grant making is the expansion of the panelist system for reviewing grant applications, which now includes nearly one thousand potential panelists. Close attention is paid to the composition of the panels in terms of professional expertise, minority status, and geographic representation.

As Spreiregen advocated raising the public's awareness of design through competitions, Bill Lacy dreamed of creating a television series on the design arts in America. Pittas's program is following through on that dream, working with a sister program in the Endowment, Media Arts, to develop a television series on

design in the built and natural environment that will touch on historical trends in American design and raise current issues for discussion.

Pittas's own initiatives are indicative of a mind well attuned to political realities and the potential strength in bureaucratic numbers. For example, he sees the potential for coordinating the design research activities now undertaken autonomously by the various federal agencies: "We have brought together the environmental design research interests within the government—the National Science Foundation, National Bureau of Standards, Department of Housing and Urban Development, Department of Transportation, National Institute of Mental Health, and many other agencies that are both users of and doers of research on design issues—to discuss common concerns and start developing an agenda for future actions. We've been able to develop a position paper on the issue of environmental design research, which has been a very vague area until now."

Within the Endowment, Design Arts has encouraged applications from the other arts constituencies "to meet the very real need to house the arts." Pittas notes there are now ten times as many dance companies, four times as many resident theater companies, twice as many opera companies in this country as there were in 1965, all principally due to the Endowment. "Until now, what we have not done well as an institution is to house those arts—in theaters, museums, artists' work places.

"Civilizations are judged by their cultural artifacts—most particularly their architecture. Over the past hundred years, this country has spent enormous resources erecting cathedrals to commercial interests. We believe that an equal if not greater amount of creative energy should be directed at the design of our cultural monuments."

Michael Pittas wages a continuing personal and professional crusade for excellence in design. His newly formed Design Excellence Project is

a multi-faceted initiative to sharpen public awareness and promote outstanding design. It includes a grant recognition program—the first comprehensive review of the products of grantees over the past fifteen years and publication of the best of the grants.

It includes, as well, an Executive Order on Design Excellence. "If a future imperative of this program is to produce design excellence within the federal government, it has to be achieved through a strong institutional policy, one that is overt, articulate." The Executive Order produced in collaboration with the Federal Council on the Arts and Humanities and other federal agencies, directs all the President's agencies, the largest producers of design and procurors of design services in the nation, to improve their own processes and products of design and to report annually to the President on the state of design within the agency.



In many ways the Design Excellence Project continues efforts begun by Bill Lacy to increase public awareness and improve the quality of design in the federal government. Pittas's own philosophy reinforces the concept: "If one wants to effect change in this society at this time, the public sector is the place to do it. It's the largest single client of design services and directly or indirectly controls the quality of our environment in an extraordinary way. Thus small changes initiated by a small institution of government like the Arts Endowment can induce enormous changes throughout the country."

Reference: Listing of Grantees

American Academy in Rome 41 East 65th Street New York, NY 10021 212/535-4250 Ruth D. Green Mid-Career Fellowships, p. 50	Bally, Alexander 219 Park Road Carnegie, PA 15106 412/726-5454 A Communication System for the Blind, p. 107	Brolin, Brent C. 25 Washington Square North New York, NY 10011 212/674-3386 Fitting New Buildings with Old, p. 99	Cincinnati Institute 405 Palace Theater Building Cincinnati, OH 45202 513/621-4534 E. Pope Coleman Cincinnati Hillside, p. 137
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680 Fifth Avenue  
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617/259-9500  
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777 Pearl Street, Room 106  
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P.O. Box 668  
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2007 Franklin Street  
San Francisco, CA 94109  
415/441-3000  
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- Fund for Preservation of Wildlife  
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% Boston Safe Deposit & Trust Co.  
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617/227-3285  
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- Galveston County Cultural Arts  
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230 East Fulton  
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1019 Belmont Pl. East  
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1274 Kay Drive  
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411 East Michigan Street  
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241 Tenth Street, S.E.  
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University Boulevard, North  
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904/744-3950  
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1001 Euclid Avenue  
Berkeley, CA 94708  
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P.O. Box 342  
Jersey City, NJ 07302  
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Reference: Listing of Grantees

Kachik, James R.  
123A Willow Avenue  
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Kaiser, Harvey H.  
304 Brookford Road  
Syracuse, NY 13224  
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Keig, Susan Jackson  
860 Lake Shore Drive  
Chicago, IL 60611  
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Two Mile Road  
Etna, NH 03750  
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School of Architecture  
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Los Angeles, CA 90007  
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Lewiston, City of  
City Hall  
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207/784-2951  
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Liskamm, William H.  
P.O. Box 2604  
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415/453-1127  
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Louisville, City of  
Community Development Cabinet  
727 West Main Street  
Louisville, KY 40202  
502/587-3151  
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Maine Department of Conservation,  
Land Use Regulation Commission  
State House Station #22  
Augusta, ME 04333  
207/289-2212  
Richard Barringer  
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Manitou Springs, City of  
606 Manitou Avenue  
Manitou Springs, CO 80829  
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